Charles Ives and Transcendentalism in the 114 Songs

Author: Emily Graefe

Charles Ives and Transcendentalism in the *114 Songs*

Senior Honors Thesis by:
Emily Graefe
April 2004

Table of Contents

Chapter 1

Ives and Scholarly Criticism

To understand Charles Ives' connection to transcendentalism, the most obvious place to start is his *Piano Sonata No. 2 "Concord, Mass., 1849-1860"* and its accompanying *Essays Before a Sonata*. Ives states that the composition's purpose is "to present (one person's) impression of the spirit of transcendentalism that is associated in the minds of many with Concord, Mass., of over a half century ago. . . ."[1] Ives (1874-1954) wrote the *Essays Before a Sonata* as a type of programmatic guide to describe the four movements of the piano sonata – titled "Emerson," "Hawthorne," "The Alcotts," and "Thoreau." The *Essays* do not offer summaries of the authors' ideas, but rather are Ives' interpretation of their philosophies. Regardless, these two works provide the common connection that musicologists make: transcendentalism served as the source of inspiration for the music Ives wrote.

Scholarship has begun in recent years to question how exclusively transcendental Ives' music really is. Is this connection as strong in his other pieces? Does he display the philosophical tenets as the Transcendentalists would? How transcendental is Ives? Or rather, how does Ives treat transcendentalism? Because this reaction to the commonly held view is more recent, it will be examined first. After the criticisms are understood, earlier scholarship and their arguments will not be as strong.

In *Charles Ives and the American Mind*, Rosalie Perry attempts to explain various aspects of the American mind and how Ives is part of it. Transcendentalism is not the only form of American thought that Perry address; she includes stream of consciousness, realism, revivalism,

[1] Charles Ives, "Essays Before a Sonata," in *Essays Before a Sonata, The Majority, and Other Writings*, ed. Howard Boatwright (New York: W.W. Norton & Company, 1999), xxv.

and pragmatism. Her chapter on "Ives and the Transcendental Tradition" is slightly biased because she states as her purpose "to show how [Ives'] Transcendentalism opened the gates to – not divinity – but the subconscious and a stream-of-consciousness technique."[2] To Perry, Ives' habit of quoting earlier vernacular music was akin to transcendental philosophy because the Transcendentalists esteemed nostalgia and championed the "commonness" in man. Ralph Waldo Emerson was known to wander around Boston's North End to develop a sense of what the ordinary man was doing and saying. Perry contends that Ives accomplishes the same thing in his song, "Charlie Rutlage" (Song 10) because it is a tale of a cowboy that incorporates colloquialisms used by the common man.[3]

While Perry situates Ives within a wider context than transcendentalism alone, she also points to similarities between the two. For instance, both contain conflicts in their approaches to their work. Ives' compositional method for many of his songs is the additive technique, which means that he grows ideas off one another instead of relying on a structured formula, such as ABA. This rejection of a pre-existent formal structure was a way for him to rebel against the doctrine-based teachings of Horatio Parker, his music theory teacher at Yale. The tension of his formal background and his attempt to break away from that tradition is also present in the Transcendentalists, notably seen in their efforts to memorialize the past while discouraging the same to be done to them.[4] Both had to try to understand how they would use their past in the present. Another point of similarity was that the Transcendentalists concerned themselves with the effective power and purpose of music, and this idea was carried down through Ives.[5]

---

[2] Rosalie Sandra Perry, *Charles Ives and the American Mind* (Kent: The Kent State University Press, 1974), 19.
[3] Perry, *American Mind*, 36. Song references are to Charles Ives, *114 Songs* (U.S.A.: The National Institute of Arts and Letters, 1975).
[4] Perry, *American Mind*, 33.
[5] Perry, *American Mind*, 106.

Perry spends a good deal of time in her transcendental chapter discussing what the Transcendentalists thought about music. She points to Henry D. Thoreau's interest in the "popular and sentimental ballads of the day" as corresponding to Ives' interest in vernacular music.[6] Thoreau's thoughts on music are also discussed. Perry summarizes that "Thoreau thought that there were specific qualities intrinsic in sound that could be classed as musical, and that if a person's ears were 'clear and unprejudiced' he could detect the finest music. The music of nature interested him more than the music of man."[7] Cosmopolitan Transcendentalist Margaret Fuller connects Ives' frequent use of the water theme as being similar to the flow of Emerson's Over-Soul.[8] The Over-Soul is an amorphous connection shared between humans. Emerson, Fuller, and music critic John Sullivan Dwight are invoked to further her thesis.

To access the Transcendentalists' views on music, one must look to their more obscure works. Perry's sources for this include Thoreau's journal and letters and works included in Perry Miller's anthology *The Transcendentalists*, first published in 1950, a few years before Ives' death. Ives familiarity with these more obscure sources, like Thoreau's letters, may not be as great as Perry assumes. He could not mold his views about music based on the Transcendentalists. Perry may be trying to show that similarities exist, despite the lack of direct influence of the Transcendentalists. Her strongest example of congruence is the rediscovery of the commonness in man, meaning that men are united by their universality. This explains the various ideas Ives uses in his music: Romantic harmonies, popular tunes, Protestant hymns, and even sounds.[9] By embracing the common, Ives created a multifaceted aural world. Perry's focus

[6] Perry, *American Mind*, 22.
[7] Perry, *American Mind*, 23.
[8] Perry, *American Mind*, 26.
[9] Perry, *American Mind*, 37.

on the Transcendentalists' views of music seems unimportant in explaining Ives' transcendentalism.

J. Peter Burkholder, in his book *Charles Ives: The Ideas Behind the Music*, appraises the traditional belief that Ives was a transcendental composer. While the *Essays* and the *Concord Sonata* are strongly influenced by transcendental thought, Burkholder believes that "the aesthetic program set forth in the *Essays*, intended solely as an explanation or defense of the musical language and expressive aims of the *Concord Sonata*, has been applied indiscriminately to works from all periods of Ives's life."[10] One of the reasons why his philosophy from the*Essays* cannot be applied to earlier works is because Ives did not have this philosophy formed enough to fit his early works to it.[11] Instead, Burkholder encourages acknowledgement of various other influences upon Ives, rather than narrowly focusing on transcendentalism alone.[12] For example, Ives' experiments with quarter-tones was fostered by his father and is not connected to transcendentalism. These reasons are the propelling power of Ives' dualism, such as presenting one item or theme and then its opposite, and his choosiness nature about transcendentalist elements. This dualism can be seen in his "right" and "wrong" view of subject matter, such as "the majority" versus "the minority."

A common mistake that Burkholder points to is that many assume the enthusiasm with which Ives held the Transcendentalists in the last years of his life had been present since he was a boy.[13] While a New Englander, Ives was not geographically situated in the hotbed of transcendentalism. Instead of living in Concord, Massachusetts, he lived in Danbury, Connecticut. Instead of attending Harvard he attended Yale, the bastion of more conservative

[10] J. Peter Burkholder, *Charles Ives: The Ideas Behind the Music* (New Haven: Yale University Press, 1985), 5.
[11] Burkholder, *The Ideas*, 6.
[12] Burkholder, *The Ideas*, 3.
[13] Burkholder, *The Ideas*, 31.

American ideals. In addition, his life was separated by a few generations from the actual Transcendentalists. Admittedly there were family connections to the Transcendentalists. Uncle Joe, Joseph Moss Ives, met Emerson and arranged for the author to visit Danbury on one of his lecture tours; Emerson apparently stayed at his house.[14] Charles' grandparents, George White Ives and Sara Hotchkiss Wilcox Ives, had an extensive library that included transcendental authors, as well as reform authors (and they also supposedly met Emerson).[15] More important than books, would have been the ideas impressed upon Ives by those in his family who read the Transcendentalists. Burkholder points to some reasons why transcendentalism was not a strong family tradition. According to Burkholder, Ives' father George did not encourage him to become acquainted with Emerson's works, thus showing the decline of the transcendental connection in the Ives family.[16] Since it is unclear exactly how much of this wisdom was passed on to his father, George Edward Ives, we cannot be sure how deeply Charles was affected by this philosophy in his formative years.[17] Burkholder points out that Ives did not come under the transcendental mantle until later in life. He did not start composing with transcendental maxims running through his head. While other authors also focus on the connection the same family members had with Emerson, Burkholder has shown that this reverence was not carried down through the generations.

What then of later influences? Burkholder suggests that Ives' wife Harmony was crucial in his philosophical development, shown by Ives' reading of Emerson around the time they started courting in about 1906. The influence of Emerson's ideas is especially seen in encouraging nostalgia and defining the use of music as "an embodiment of individual

[14] Jan Swafford, *Charles Ives: A Life with Music* (New York: W.W. Norton & Company, 1996), 12.
[15] Burkholder, *The Ideas*, 34.
[16] Burkholder, *The Ideas*, 37.
[17] Burkholder, *The Ideas*, 35.

experience."[18] She may have also been the influence for him to begin reading more voraciously after their marriage.[19]

Despite Burkholder's scholarship that questions the idea of a life-long interest in transcendentalism and points to varied musical influences, he does acknowledge the importance this philosophy had for Ives. He suggests that Emerson and Thoreau "provided Ives with a philosophical justification for his artistic isolation" – solace when critics panned his works.[20] The Thoreau he identifies with is the author of *Walden* and not "Civil Disobedience," showing his choosiness.[21] Aside from only picking certain transcendental elements to take up, the depth of transcendental ideas he does use may not be as deep as previously thought. Ives' love for Emerson may be seen not as a "point of departure" for his compositions, but rather a "point of arrival" that represents a culmination of his experience and thoughts.[22] By writing the *Essays* Ives had to examine his life, which is why Burkholder thinks that the Transcendentalists are a point of arrival for him, a "capstone."

Both the Burkholder and Perry works are crucial to understanding Ives because they do not stress merely the transcendental aspects in his life and music. Their view of Ives is a composite of many different philosophies and artistic expressions. It is difficult to pin down Ives in a specific stylistic genre, as will be seen with an examination of his songs. By allowing one to see the various sources at work in Ives, one can start to appreciate Ives' complexity. Unfortunately, much of the early scholarship focuses too narrowly on transcendentalism. This is understandable since his *Essays* strongly connected him to that vein of thought.

---

[18] Burkholder, *The Ideas*, 96.
[19] Burkholder, *The Ideas*, 106.
[20] Burkholder, *The Ideas*, 108.
[21] Burkholder, *The Ideas*, 27-28.
[22] Burkholder, *The Ideas*, 107.

Those who came before Burkholder's work of the mid-1980s contributed to propagating the connection between Ives and the Transcendentalists. Besides the Perry book, many others turn a narrow focus on Ives and transcendentalism. For example, David Robinson's article "Children of the Fire: Charles Ives on Emerson and Art" from 1977 draws a connection between Emerson and Ives' search for the common, equating Ives' use of quotation as being "identifie[d] as the hallmark of great art, but it achieves that quality with the humblest of materials."[23]

Henry and Sidney Cowell published their biography of Ives in 1955, just after he passed away, and this seminal early work set a precedent for linking Ives to transcendentalism. Henry Cowell was a long-time friend of Ives, and the book is full of anecdotes and the facts of Ives' life are replaced by pleasant stories. The Cowell biography stresses the connection Ives had to the Transcendentalists: "Ives drew on Emerson, and on the uncomfortable Thoreau for courage; it is not too much to say that all his life he has been closer to these two than to any living man."[24] Cowell claimed that keeping himself separate from musicians was necessary to focus on his unique music and finding transcendence through it.[25] He sees his friend as a true representative of the American individual, the individualism encouraged by Emerson in his writings and taken up by other Transcendentalists. In this way, Cowell hoped to make Ives appealing to others by stressing this connection to a great American past. It is almost as if he is using this transcendental tenet of individualism as a way to explain, or even apologize for Ives' harsh-sounding and complex music. By being true to himself, Ives could produce a music that was superior because it was true for him. Cowell not only creates a mythological figure, but one that is an embodiment of the "American" ideal of rugged individualism.

---

[23] David B. Robinson, "Children of the Fire: Charles Ives on Emerson and Art," *American Literature* 48, no. 4 (Jan. 1977), 574.
[24] Henry Cowell and Sidney Cowell, *Charles Ives and his Music* (New York: Oxford University Press, 1955), 7.
[25] Cowell, *Ives and his Music*, 74.

Dunja Dujmic, in "The Musical Transcendentalism of Charles Ives," continues the Cowells' thoughts on individuality, and asserts that the transcendental authors helped supply Ives with the confidence to state his individuality through music.[26] Dujmic thinks that Ives resembles Emerson in that he equalizes opposite forces. Ives does this musically by using "consolidated musical blocks from dispersed elements."[27] These disparate forces, similar to the "right" and "wrong" issues that Burkholder discusses, are balanced off one another to create an equilibrium, which Dujmic finds similar to Emerson's use of the "over-soul" to equalize humans through a commonness. Dujmic affirms that the transcendental belief in the supremacy of the individual was a necessity for Ives to develop his voice and situate it in the vernacular of his culture, thus creating an American music.[28] Here, the idea of the individual returns again to justify Ives' eccentricity.

In *Angels of Reality: Emersonian Unfoldings in Wright, Stevens, and Ives*, a book by David Hertz, other artistic disciplines are looked to in light of Emersonian philosophy, but the idea of Emersonian individuality eventually again appears. Instead of using a strict form to organize his musical ideas with clarity, Ives chose to rely on his musical inspiration. He used less obvious methods of organization, such as intervals. Hertz describes this as using "the notion of Emersonian organicism to create musical metaphors for the structural patterns of natural forms."[29] Ives appreciated how Emerson could be universal through understanding his location.[30] The idea of individualism returns again, as Hertz reminds us that, "we should believe

[26] Dunja Dujmic, "The Musical Transcendentalism of Charles Ives," *International Review of the Aesthetics and Sociology of Music* 2, no. 1 (June 1971), 92.
[27] Dujmic, "Musical Transcendentalism," 92.
[28] Dujmic, "Musical Transcendentalism," 94.
[29] David Michael Hertz, *Angels of Reality: Emersonian Unfoldings in Wright, Stevens, and Ives* (Carbondale, IL: Southern Illinois University Press, 1993), 31.
[30] Hertz, *Angels of Reality*, 34.

Ives when he tells us that Emerson helped him find his original sound."[31] Hertz seems to be suggesting that Ives would not have been as innovative if he had not read the Transcendentalists. This is simply not true. Ives was exposed to his father's experiments with quarter-tones and spatial relations when he was growing up, before he would have read any serious Emerson.[32]

Sometimes the connection to transcendentalism was used, as the Cowells did, to add legitimacy to Ives' complex-sounding works. An appeal to a "great" American past, such as the Transcendentalists and their writings, must be evoked for Ives to seem acceptable. Alfred F. Rosa's brief article tries to show the parallels between Ives' life thoughts and transcendental ideas most concretely by noting Ives' agreement with Thoreau's political ideas. For example, both believed that private property led to inequalities in society, and should therefore be abolished.[33] More abstractly, Rosa finds that Ives' eclectic use of musical borrowings became a "means of achieving the larger American idiom and approaching universalism."[34] The exploitation of Ives' connection to transcendentalism can be seen in an earlier article by Ives' friend Henry Bellamann as well. He was a critic who recognized the difference between the *Concord Sonata* and Ives' other works. He describes it as "music whose exciting factor is a phase of New England thought and character."[35] Bellamann accepts that the *Concord Sonata* reflects transcendentalism, but does not extend it to include all of Ives' works. Even in this small example, though, it was helpful to connect Ives to a previous influential American movement,

---

[31] Hertz, *Angels of Reality*, 102.
[32] Ives remembers, "[Father George] rigged up a contrivance to stretch 24 or more violin strings and tuned them up to suit the dictates of his own curiosity. He would pick out quarter-tone tunes and try to get the family to sing them, but I remember he gave that up except as a means of punishment – thought we got to like some of the tunes which kept to the usual scale and had quarter-tone notes thrown in." Charles Ives, "Some 'Quarter-Tone' Impressions," in *Essays Before a Sonata, The Majority, and Other Writings*, ed. Howard Boatwright (New York: W.W. Norton & Company, 1999), 110.
[33] Alfred Rosa, "Charles Ives: Music, Transcendentalism, and Politics," *The New England Quarterly* 44, no. 3 (Sept. 1971), 441.
[34] Rosa, "Music, Transcendentalism, and Politics," 437.
[35] Henry Bellamann, "Charles Ives: The Man and His Music," *The Musical Quarterly* 19, no. 1 (Jan. 1933), 52.

the Transcendentalists in the 1830s and 1840s, in an effort to make Ives a symbol of American music.

Many of the brief articles and book chapters that identify Ives with transcendentalism only seem to do so because it is expected.[36] It is important to recognize this influence on Ives, but many writers go about this in a cursory manner. Affirming brief statements on the connection between Ives and transcendentalism takes away from seeing the other influences that affected Ives. The picture is not complete if one only looks to transcendentalism, as many of the 1970s scholars did. While moments of concise agreement are found, overall, the scholarship of the 1970s seems limited. Due to a lack of space, most of these writers do not even elaborate on the general subject of transcendentalism, and as a result, material backing up their point is not as strong as it could be. On the other hand, some focus on individual details of transcendentalism so that their conclusions seem forced, such as the Rosa and Dujmic articles, and the reader loses a sense of Ives and the philosophy. Instead, they merely throw out certain elements of Emerson or Thoreau to prove a point they are making. A common problem is a lack of the larger picture so the reader can become familiar with some basic ideas of transcendental thought.

While trying to present a whole picture of Ives, many writers noted thus far do not give the whole picture of transcendentalism's influence on him. These writers stay within the realm of ideas instead of concrete musical evidence. They point to the thoughts Ives and Transcendentalists have in common and seem to stop at the parallels when they are found. In some instances where the music is actually discussed, elements such as individualism, eclecticism and nostalgia always creep in. When they do, the writer simply addresses them as transcendental issues. It is difficult to find a balance in the treatment of the transcendental ideas, Ives' ideas, and how they are manifest in his music.

[36] This is my impression after reading through the books and articles discussed in this chapter.

In these scholarly criticisms, very little time is spent on the *114 Songs*. The songs are important because we can look at the literary aspects, the text, as well as the music. When songs are discussed, they are often not found in that song collection.[37] The Perry books discusses songs in the collection more thoroughly than the other authors listed; they are treated not in relation to transcendentalism, but in relation to the other influences she cites for Ives – realism, the social gospel, and pragmatism. Bellamann also discusses songs, but not in a transcendental context. H. Wiley Hitchcock's study, *Ives*, devotes a section to songs, although not all from the *114 Songs*, and they were not chosen to show Ives' transcendentalism.[38] Since relatively little comprehensive work has been done examining transcendentalism and the *114 Songs*, the future chapters will examine that issue.

[37] There is, however, a 1986 D.M.A. thesis titled "Charles Ives: 114 Songs and Transcendental Philosophy" by Christina Powers Barnett which was not consulted in the course of this study.
[38] H. Wiley Hitchcok, *Ives* (London: Oxford University Press, 1977).

Chapter 2

Background to the Issues

How far is anyone justified, be he an authority or a layman, in expressing or trying to express in terms of music (in sounds, if you like) the value of anything, material, moral, intellectual, or spiritual, which is usually expressed in terms other than music? How far afield can music go and keep honest as well as reasonable or artistic?[39]

Charles Ives' questions at the start of his *Essays Before a Sonata*, set up a dilemma: of how to analyze the transcendental elements in his *114 Songs*. According to these questions, Ives discredits the effectiveness of trying to express an idea musically as an inaccurate way for the composer to display his ideas. For years critics have associated Ives with transcendentalism, mostly because of his *Essays* and a *Concord Sonata*. If Ives questions the ability of music to show ideas in his most programmatic piece of music, how does that sentiment apply to his other works? It is true that some of his song lyrics in the *114 Songs* fit into categories of typical transcendental tenets, but does he try to express those tenets through his music? Or, are they merely a set of ideals that have permeated his thoughts so he unconsciously draws from them without wanting to incorporate them into his agenda? It is impossible to know Ives' motivation for every song, but whether deliberate or not, Ives' songs touching on issues of concern to the Transcendentalists show how Ives uses this philosophy to influence his music. Certain musical techniques that he uses give greater insight into his pieces and help promote the song's message.

Ives clearly believes that music is a type of transcendental language.

But we would rather believe that music is beyond any analogy to word language and that the time is coming, but not in our lifetime, when it will develop possibilities inconceivable now – a language so transcendent that its heights and depths will be common to all mankind.[40]

---

[39] Charles Ives, "Essays Before a Sonata," in *Essays Before a Sonata, The Majority, and Other Writings*, ed. Howard Boatwright (New York: W.W. Norton & Company, 1999), 3.
[40] Ives, "Essays Before a Sonata," 8.

Its essential abstract obscurities and varying interpretations help to make it a transcendental language. While he questions how music can express ideas, he firmly recognizes its expressive power. Ives' writings in regards to his music show how he attempted to clarify the meanings in his music: he wrote numerous essays and song clarifications to avoid confusion when he clearly wanted to state a song's purpose. He viewed his music as a sublime way of expressing those thoughts without the rigidity of conventional language.

One must be careful not to excessively analyze the music, as Ives warns in his *Essays* prologue: "the more we try to analyze, the more vague [our instinctive feelings] become."[41] The task of analysis seems even more futile when Ives asks later, "Why try to trace any stream that flows through the garden of consciousness to its source only to be confronted by another problem of tracing this source to its source?"[42] The final interpretation rests with the listener, but interpreting his music after establishing the meaning in his words is a good course of action. He placed much value on music, and to ignore it because of its vagaries is inconceivable. Both the permanence of his language and the transient nature of his music must be examined.

The *114 Songs* are a unique case because they contain lyrics, which make possible interpretations more concrete since we have a text and not just abstract sounds as in the *Concord Sonata*. It is important to understand the problems of interpretations, but the *114 Songs*, having lyrics, present less of a problem. Before the interpretation can begin, some background information on transcendentalism is necessary.

Transcendentalism was an intellectual movement that dominated New England thought during the 1830s through the 1850s. Transcendentalism began as a religious break from the

[41] Ives, "Essays Before a Sonata," 6.
[42] Ives, "Essays Before a Sonata," 7.

Unitarian church, which came to be seen as too institutionalized in the early 1800s. Before that break though, some of the formative transcendental elements were created in the vein of liberal Protestantism. Theodore Parker was one of the leading figures in voicing a decisive shift in theology. He believed that there are transient and permanent elements in religion. Among the transient are the authority of the Bible as interpreted by man, church doctrines, and the idolatry of Jesus, as these have roots in human fallibility. A new faith, Parker argued, should be based on the permanent aspects of the Word, accepting it through rational means.[43] These changes were radical to the established churches and can be seen as a symbol for the greater confidence in the individual among the Transcendentalists.

Because of a belief in the ascendancy of the individual, reason and intellect could be used to find the permanent aspects in religion and one's life. When the transient elements in life were done away with, transcendence could be achieved. The early Transcendentalists were striving to break free from earlier generations and the limited models their precursors produced. By attacking their parents' beliefs and the English Enlightenment, they were attempting to form a new New England mind.

The Transcendentalists' emphasis on New England shows how the movement was a localized event. Many of the transcendental beliefs can be better understood when they are geographically situated. In the 1830s, regionalism and reform became important issues because different areas of America, such as the west and the south, were developing distinct identities as New England's political and economic power seemed to drift away. Instead of fading into the background, New England became more tightly knit as it clung to and exploited its intellectual and cultural heritage. The Transcendentalists tried to develop an American, specifically New

[43] Theodore Parker, "A Discourse on the Transient and Permanent in Christianity," in *The Transcendentalists: An Anthology*, ed. Perry Miller (Cambridge: Harvard University Press, 1978), 259-283.

England, mind amongst radical changes in the social fabric, due to immigration, and industry, caused by rapid urbanization and the growth of factories. While they engaged these disparate forces, they did not try to reconcile the various issues in America at that time. Such a task would have been an impossible undertaking.

The Transcendentalists must always be read in context of this quest for regional identity in order to understand the importance they placed on the past for sculpting their image. Finding a regional identity was the quest of many early Transcendentalists. They formed an intellectual identity and, as the Civil War approached, claimed the identity of a freedom-fighting region.

The movement went through various transformations as the cast of characters and their goals changed with time, thus the philosophical tenets of the Transcendentalists are difficult to pin down. Inherent contradictions in the movement also make writing a simplified history problematic. For example, one of their hallmarks was a questioning of established ideas, an anti-memorialization. The contradiction is that while they memorialized the American revolutionaries, they themselves did not want to be memorialized or turned into an ideological establishment.

None of the Transcendentalists make overt references to music, although art and beauty are addressed and discussed. One of Emerson's essays is entitled "Art," but includes few references to music. He dictates that all great works of art share certain qualities: "they are universally intelligible; that they restore to us the simplest states of mind; and are religious."[44] While Ives may be considered a Transcendentalist, his music does not fit into the Transcendentalists' vision. Due to the complexity of Ives' works, much time would pass before he would get them performed, and even today it is viewed as complex music, certainly not

[44] Ralph Waldo Emerson, "Art," in *Essays & Poems* (New York: The Library of America College Editions, 1996), 434.

"universally intelligible." Throughout the essay Emerson claims that good art is of a simple and pure nature and can be understood by all, in a somewhat populist sense.[45] At times Ives shares in this belief of using common elements, like popular song tunes, but then adds layers of complex harmony to distance his music from the common listener. This dichotomy in Ives is actually similar to the dichotomies found in transcendental literature.[46] Ives shares similarities with Emerson's views about what art should do. Emerson explains that, "the artist will find in his work an outlet for his proper character."[47] This belief coexists with the power of the individual and many historians have observed that the examples of Emerson and Thoreau gave Ives the courage to produce his individual music, even if it did not fall on receptive ears.

Disparate voices occur within the Transcendentalist circle regarding music. In the writings of Transcendentalist Margaret Fuller, however, a love of music can be observed. Her letters tell friends of the various concerts she attended after she moves to New York City. She seems to thrive on the artistic climate New York has to offer. Fuller was the most cosmopolitan of the main Transcendentalists, so her love of music should not be recognized as typical. The newspaper *The Harbinger*, contained many articles on music, but most of them simply reported the facts of reviews and not many delved into more theoretical realms.[48] None of the main writers seem overly concerned with music.

John Sullivan Dwight, a music critic and Transcendentalist, cannot be ignored since he explicitly wrote about music. His 1849 article, "Music," most succinctly expresses his thoughts

[45] Emerson, "The sweetest music is not in the oratorio, but in the human voice when it speaks from its instant life tones of tenderness, truth, or courage." "Art," 438.
[46] For just one example of these dichotomies, Thoreau's *Walden* is at once a didactic self-help book, but also a call for individual self-reform. It is not surprising that his representative work should contain contradictions as he waffles between sermonizing and urging self-independence.
[47] Emerson, "Art," 435.
[48] Irving Lowens, "Music and American Transcendentalism (1835-1850)" in *Music and Musicians in Early America* (New York: W.W. Norton & Company, Inc., 1964), 253.

on the subject.[49] He extols music as a feel-good medium for expression: "it is the language of the heart . . . a natural, invariable, pure type and correspondence."[50] According to Dwight's essay, music is the language of emotion and it expresses the composer's innermost self. It is not a medium meant for contemplation, but is meant to evoke feelings. Music is also a truthful expression of God and the religiosity that accompanies Him. Just as chaos and discord in life should be avoided, Dwight believes it should be avoided in music as well because the soul prefers harmony. Such a harmony can provide transcendence and represent the human spirit.

Dwight's rose-colored view of music does not mirror Ives' view of his music. Dwight considers music a gateway into the composer's true life. Do we really know Ives better after listening to "On the Counter" (Song 28), which he requested never be sung in public? Ives would purposely plant unpleasant harmonies to shock his audiences and make them uncomfortable. Using music to shock and make others uneasy seems contradictory to Dwight's belief that music should be harmonious.

Thoreau's thoughts on sound seem to mesh most with Ives' actual music. Thoreau believes that music encompasses sounds and he brings the focus away from the strict definitions of melody, harmony, etc. He asks, "What is this music? Why, thinner and more evanescent than ether; subtler than sound, for it is only a disposition of sound."[51] Sounds of nature were alluded to being like music, to show the musical quality of the natural life. "In some unrecorded hours of solitude whether of morning or evening whose stillness was audible – when the atmosphere contained an auroral perfume the hum of a mosquito was a trumpet that I recalled what I had

[49] John Sullivan Dwight, "Music," in *The Transcendentalists*, Perry Miller, ed. (Cambridge: Harvard University Press, 1978), 410-414.
[50] Dwight, "Music," 411.
[51] Quoted in Rosalie Sandra Perry, *Charles Ives and the American Mind* (Kent: The Kent State University Press, 1974), 23.

read of most ancient history and heroic ages."[52] Thoreau uses sounds in a musical sense to convey the joy and grandeur of nature. He is attentive to the sounds he hears, noting the various noises of the animals in his chapter on "Sounds" in *Walden*. In order to fully experience nature, one had to be aware of the sounds she produces. The encompassing view that Thoreau takes to sounds is similar to Ives' inclusive use of tones (quarter-tones and tone clusters), and whistling – to name a few – effects that he uses to express his musical ideas.

Examining what the Transcendentalists have to say about music is only one side of the issue. Charles Ives' reflects on transcendentalism in his *Essays Before a Sonata*. Ives states that the purpose of the Emerson and Thoreau movements of *Concord Sonata* is not to "give any programs of the life or of any particular work of either Emerson or Thoreau, but, rather, composite pictures or impressions."[53] Once the actual chapters begin, Ives often freely quotes from the philosophers themselves. These quotes are rarely actual textual quotes, but more often are his remembrance or impression of their ideas.[54] Those two chapters are the most important in evaluating how Ives looks at transcendentalism because the Alcotts and Hawthorne were less central to transcendentalism.[55]

The chapter on Emerson reads like a book report on the author at times. This is Ives' perception, tainted by his obvious admiration for his subject.[56] He is inspired by Emerson's position at "the door of the infinite,"[57] always pushing forward to find truth. Not overly concerned in what lies at the end of the door, but in what he learns from it, "Emerson is more

---

[52] Henry D. Thoreau, *Walden and Resistance to Civil Government*, ed. William Rossi (New York: W.W. Norton & Company, 1992), 272.
[53] Ives, "Essays Before a Sonata," xxv.
[54] Explained in footnote on "Essays Before a Sonata," 11.
[55] It is true that the patriarch of the Alcotts, Amos Bronson Alcott, was a Transcendentalist, but to lump Louisa May into that would not be correct. Hawthorne knew many Transcendentalists, but he was not one himself.
[56] As an example, in the third section of the Emerson chapter, Ives praises him throughout and most specifically notes his "courage" and "spiritual hopefulness." Ives, "Essays Before a Sonata," 35.
[57] Ives, "Essays Before a Sonata," 12.

interested in what he perceives than in his expression of it."[58] Ives believes that, "Emerson's transcendentalism was based on the wider search for the unknowable, unlimited in any way or by anything except the vast bounds of innate goodness, as it might be revealed to him in any phenomena of Man, Nature, or God."[59] Since he is always striving for truth through all means, whether spiritual, human, or nature, Ives acknowledges the difficulty prescribing one specific doctrine for him.

At points it seems as if Ives uses Emerson as a stand-in for his own personal beliefs. He projects what Emerson would deduce about World War I were he alive: "he might say that the cause of it was as simple as that of any dog-fight – the 'hog-mind' of the minority against the universal mind, the majority."[60] As will be seen in chapter 4, Ives furthered the conflict of the majority and the minority in his essay, "The Majority." Ives believed he was carrying on Emersonian spirit in his thoughts.

Another instance explains Emerson through musical analogy. Ives likens him to Debussy, only in the use of a "sensuous chord," for example. Because he "has not Debussy's fondness for trying to blow a sensuous atmosphere from his own voluptuous cheeks . . . he is an ascetic!"[61] That is to say, because Emerson has a different reason for doing things, he is sometimes labeled as severe. When reading this, one strongly senses that Ives was using the author as an analogy for himself. This was heightened by the musical nature of the analogy. Ives was explaining how Emerson is variously labeled as an intellectual, an old Puritan mind, a classicist, a romantic, or an eclectic and states that it is impossible to label such a multi-faceted individual. Ives' insistence on not putting a label on him, paired with the indignant reaction to

[58] Ives, "Essays Before a Sonata," 21.
[59] Ives, "Essays Before a Sonata," 17.
[60] Ives, "Essays Before a Sonata," 28.
[61] Ives, "Essays Before a Sonata," 25.

the label of Emerson as an ascetic, shows how much Ives cares about the author's reputation. His affinity for Emerson would lead one to believe that Ives cared about his own reputation too.

In the Thoreau chapter, Ives constantly examines Thoreau's relationship with nature. The basis appears to be *Walden*, especially since Ives spends no time discussing political works, such as "Resistant to Civil Government." From the outset Ives establishes Thoreau's ability to be in tune with nature, how he was "divinely conscious" of her.[62] Ives admires Thoreau's universality, so universal that he did not need to be worldly – a trip to nearby Walden Pond was move enough for him to find transcendence.[63] When out in nature he discovered, like Emerson, that nature can teach morality, and that if her soul were sought as a companion, one could learn truths.[64] Ives felt that the "innate goodness" of man was a prime transcendental doctrine and that Thoreau exhibited this by believing that human nature mirrored the goodness of nature.[65]

Only a brief section of the chapter outlines the programmatic content of the Thoreau movement in the *Concord Sonata*. The music represents an ordinary day at Walden Pond for Thoreau in autumn, but it is Indian summer. As the day warms, the mists rise and thoughts become clearer, allowing for calm meditation. He hears the railroad and later in the evening, the bells from Concord. Thoreau ends his day, according to this piece, by playing his flute. He submits to nature.[66]

Ives' relationship to transcendentalism, as found in his *Essays*, is the most logical place to begin. Yet the *Essays* were meant to accompany a single work, not his entire output. Perhaps this should serve as a warning not to outright label Ives as a transcendentalist composer. It is easy to try to apply those ideas to Ives' other music, but that should be avoided. What is a

[62] Ives, "Essays Before a Sonata," 51.
[63] Ives, "Essays Before a Sonata," 52-3.
[64] Ives, "Essays Before a Sonata," 54.
[65] Ives, "Essays Before a Sonata," 59.
[66] Programmatic content explained in "Essays Before a Sonata," 67-69.

valuable experience is to take the "point of arrival," as suggested by Burkholder, and look at his later works through that lens. Does Ives remain faithful to this transcendental vision? Or does he still choose elements from this idea, as with many other sources, to combine into his unique voice?

Now that we have a sense of Ives' understanding of the philosophy, the philosophy itself, and scholarly criticism of this topic, more music must be examined. The role of transcendentalism in Ives' songs is not as clearly defined as in the *Concord Sonata*. The songs are an excellent source to look at because they represent a huge breadth of styles, topics, and dates. By looking at selections from the *114 Songs* for certain main transcendental tenets, the wider picture of "transcendental" Ives can be seen.

A few key tenets of transcendentalism have been chosen: the individual, the past, and nature. Ives' connection to these has been mentioned in passing in the secondary literature, but his relationship to them has never really been situated in the context of the movement as this study attempts to do. Ives may use some transcendental elements, but his treatment of them in the *114 Songs* is the issue I shall take up.

Chapter 3

The Songs

I have merely cleaned house. All that is left is out on the clothes line, -- but it's good for a man's vanity to have the neighbors see him – on the clothes line.[67]

In 1922 Charles Ives decided to compile the many songs he had written up to that point and publish them. The result is the *114 Songs*. This was part of a wave of self-publishing after a heart attack in late 1918. The pressure of his hectic schedule at work and at home finally became too much for him. His diabetes made his recovery worse and he was never able to return to full health.[68] He found composing more and more difficult after the heart attack. Ives put new compositions on hold as he sought to organize and publish his previous works. Ives had created two goals: to save money so his family would be supported and publish his music while he could still oversee it.[69] Organizing and publishing his existing material may have only delayed the inevitable reality of his inability to compose. Unfortunately, by the 1920s Ives was basically finished as a composer, although he would continue to rework old pieces.

As part of an effort to distribute his music, Ives released the *Concord Sonata* and *Essays Before a Sonata* in 1921. He published these at his own expense, just as he did the *114 Songs* the following year. While his efforts to make himself known helped him to acquire admirers, it was done at a great financial cost (almost $40,000 in today's dollars).[70] Despite numerous apologies for publishing certain songs, Ives must have had a reason to use his money to get even the "bad" songs to the public.

---

[67] Charles Ives, *114 Songs* (U.S.A.: The National Institute of Arts and Letters, 1975), 262.
[68] Jan Swafford, *Charles Ives: A Life with Music* (New York: W.W. Norton & Company, 1996), 285.
[69] Swafford, *A Life with Music*, 288.
[70] Swafford, *A Life with Music*, 325.

Ives' *114 Songs* represent a wide variety of styles, as well as various stages of his career. Some of these date back to his student years when he practiced composing in a certain genre, such as a German Lied (Songs 82 and 83). It is difficult to date all of the songs because he would constantly rework them or adapt them from other pieces composed earlier. Generally, though, the songs appear to be positioned in reverse chronological order, from most recently composed backward. Furthermore, as biographer Jan Swafford notes, the collection "reveals what tends to slip the world's notice, that Ives wrote as much conventional music as radical, and every degree in between."[71] It is important to realize that Ives was not a one-dimensional composer, only out to shock his audience. Yet often it is the odd-sounding elements in Ives' pieces that give meaning, especially in the transcendental songs examined in this study.

Ives wrote a small "afterword" at the end of the volume. In it he explains the origin of some of the songs, as adaptations from orchestral scores or violin sonatas, but also comments on the use of the pieces.[72] He lists a few as being "suitable for some religious services" and others as having "little or no musical value," such as numbers 28, 53, and 90.[73] Strewn throughout the collection are footnotes with a certain kind of self-deprecating humor, as if he has to apologize for this volume of songs. Why would he spend his money trying to publish these songs if he felt the need to account for their legitimacy? Swafford believes that is because of his lack of confidence.[74] Whereas in the *Essays*, he could talk about his music in relation to great American writers, the songs had no cover to hide behind. He tried to avoid criticism by warning his audience of the "bad" songs. This is a subjective classification. As will be seen, Song 28 is very tonal and evokes a certain style, but Ives still thought it was no good.

[71] Swafford, *A Life with Music*, 326.
[72] Ives, *114 Songs*, 261-262.
[73] Ives, *114 Songs*, 260.
[74] Swafford, *A Life with Music*, 328.

After getting through these specifications in the "afterword," one can begin to understand Ives' philosophy on art. He urges all men to use their creative efforts to express themselves, since all have the capacity to do so. A devotion to creating art for the self must be fostered, rather than creating art for prize money or patrons. If the artist chooses to create for material purposes, his integrity is compromised. In order to explain the unsingable nature of some of the pieces, particularly "among the later ones," he argues for the freedom of a song to be a song with no further obligations.[75] This marked individuality of personal expression that Ives believes in, as pointed out by Ives' use of unconventional harmony, is similar to the Transcendentalists.

The themes of the songs are as wide-ranging as the compositional styles. In contrast to the *Concord Sonata*, Ives' songs are a representation of personal growth spanning decades. Ives groups certain types of songs together, such as "songs of the war," "4 French songs," and "8 Sentimental Ballads." Based on my own groupings, I found that songs could fit into such disparate categories as family, politics, and literary-based. Other categories are: nature, the individual, the past, war, modernity, religion, foreign, hope, city, and experiential. There are even quite a few songs whose lyrics did not seem to fit into any category, such as "The Side-Show" (Songs 32) and "The Cage" (Song 64). Often songs overlap into a few different categories; "The Swimmers" (Song 27) fits into both the individual and nature categories. I realize that others may find different classifications, but the range and dichotomies presented are representative of Ives, and similar to the dichotomies found in the Transcendentalists.[76]

Many of these categories apply to the Transcendentalists as well. Historian David Quigley argues that transcendentalism can be seen in the religious, literary, social, and political

[75] Ives, *114 Songs*, 262.
[76] Swafford describes this as "like its author, *114 Songs* contains antithetical worlds while always being itself." *A Life with Music*, 326.

realms.[77] Not surprisingly, all four of these manifestations are heavily represented in the song texts of Charles Ives' *114 Songs*. Only a few main tenets most commonly identified through the literary sphere shall be treated in this study: the individual, the past, and nature. While I realize these may not be as important to specialized historians, I chose these tenets because of their closeness to Ives' own life. These concepts appear in many of his song texts. By examining them one can achieve a more well-rounded answer to the question of how Ives treats transcendentalism.

To determine if a song was "transcendental" or not, the lyrics were examined first: obviously they had to discuss the theme. Songs that dealt with the theme the most were then singled out for further study and musical analysis. Comparing both the lyrics and the music to transcendental ideas, Ives' sense of the tenets can be better understood. Sometimes his message is similar to the transcendentalists, other times it is not. The goal is to see how Ives uses transcendental tenets.

[77] Taken from lectures given by David Quigley in his "Transcendentalists' New England" course at Boston College, fall 2003.

Chapter 4

The Individual

The individual, as seen by the Transcendentalists, has its origins in religion. The early Transcendentalists believed that the truth of God could be understood through human reason, without the aid of a mediator, such as a priest.[78] They stressed self-knowledge and the importance of the individual's role in finding God. Preacher Theodore Parker's "A Discourse of Matters Pertaining to Religion," highlights personal self-revelation as a way to be closer to God.[79] In another essay, "A Discourse of the Transient and Permanent in Christianity," he elevated man's reason in a way that allowed the individual to see the truth of God.[80] Parker united faith and reason as a means to move one closer to transcendence. At the start of the movement, religion was the impetus to be an individual so as to better examine one's needs.

The importance of the individual is seen in more mainstream works of Emerson and Thoreau. Emerson followed many other Transcendentalists who resigned from their pulpits, in order to stand firm in his beliefs, starting a new life as a transcendental writer and lecturer. The supremacy of the individual is a theme that surfaces in many of Emerson's writings. One popular expression of this is found in his address, "The American Scholar," to the Phi Beta Kappa Society at Harvard in 1837. He urges his audience to "defer never to the popular cry" (a sentiment later echoed and enhanced by Thoreau, especially in his "Resistance to Civil

[78] While this may sound like Protestantism, with a call to the Bible and not the priest, it should not to be confused with Protestantism. The Transcendentalists believed one could reach God because humans had the intellect to do so; the individual was the driving force. By contrast, in Protestantism the theological move was spurred on by the excesses of the Catholic Church.

[79] Theodore Parker, "A Discourse of Matters Pertaining to Religion," in *The Transcendentalists: An Anthology*, ed. Perry Miller (Cambridge: Harvard University Press, 1978), 315-324.

[80] Theodore Parker, "A Discourse on the Transient and Permanent in Christianity," in *The Transcendentalists: An Anthology*, ed. Perry Miller (Cambridge: Harvard University Press, 1978), 259-283.

Government") and that "in self-trust, all the virtues are comprehended."[81] One can only achieve completion if he learns to trust his own voice. In this same address, he works to find an American voice as one separate from the European tradition. For this separation to occur, Emerson believed that Americans needed to form their own national voice which would set them apart from Europe. Their separate identity could be achieved when individuals live for themselves by their own dictums.

Emerson's lectures and essays discuss how the individual must make decisions by himself instead of relying on society to make choices for him. During Emerson's 1842 lecture "The Transcendentalist" he urges man to be self-reliant and make his own rules and not rely too heavily on society.[82] Throughout his 1844 "The Young American" lecture, he encourages individual strength against the dangers of public opinion and the state.[83] An individual must not be tempted by what society or the government deems right. He must learn to think for himself and make his own judgments. He uses the example of trading as a metaphor of the individual's relationship to society: the next generation has a duty in continuing the prosperity of trade (relating to society) yet not becoming a slave to it (maintaining one's individuality). Similar concepts can be found in his essay "Self-Reliance" as well.[84] In that essay he stresses the importance of trusting oneself and being a nonconformist. Solid grounding comes from trusting one's convictions. Emerson's writings always include his ideas about the supremacy of the

[81] Ralph Waldo Emerson, "The American Scholar" in *Essays & Poems* (New York: The Library of America College Editions, 1996), 64-65.
[82] Emerson, "It is simpler to be self-dependent. The height, the deity of man is, to be self-sustained, to need no gift, no foreign force. Society is good when it does not violate me; but best when it is likest to solitude." "The Transcendentalist" in *Essays & Poems* 195.
[83] Emerson, "The timidity of our public opinion, is our disease, or, shall I say, the public-ness of opinions, the absence of private opinion. . . . But the wise and just man will always feel that he stands on his own feet." "The Young American" in *Essays & Poems* 227.
[84] Ralph Waldo Emerson, "Self-Reliance," in *Self-Reliance and Other Essays* (New York: Dover Publications, Inc., 1993), 19-38.

individual in determining one's future, versus listening to popular opinion, but he is not alone in that respect.

Thoreau, a disciple of Emerson, addressed the role of the individual and his unique relationship to the political realm. His brief essay "Resistance to Civil Government" incites the reader to take political matters into his own hands if the government does a poor job or passes unjust laws. The individual can choose to be an active participant in the political realm by judging for himself if the government meets his demands as an individual. If that is not the case, he must speak up as an individual and be heard. Thoreau discusses the tyranny of the government and the individual's *duty* to release himself from this oppression. He asks, "must the citizen ever for a moment, or in the least degree, resign his conscience to the legislator?"[85] The citizen must not agree to do that, rather Thoreau encourages one to "live within yourself, and depend upon yourself."[86] As an active individual, one should rely on using his intellect and common sense so as not to be swayed by an unjust ruling body.

Thoreau found this kind of self-reliance during his stay in the woods at Walden Pond. Both of these literary offerings of Thoreau, "Resistance to Civil Government" and *Walden*, cover different realms of the individual that Ives deals with in his *114 Songs*: the individual's duty to society and his duty to himself. Thoreau's ideas on individualism can be seen in *Walden* as a self-help book that treat the individual's obligation to himself, rather than in his political writings, which are focused on political ends and one's relationship to society. He makes his discoveries by living simply in nature, where man can stop driving himself needlessly to the beat of the societal drum. The individual is emphasized as he states, "let everyone mind his own

[85] Henry D. Thoreau, "Resistance to Civil Government" in *Walden and Resistance to Civil Government*, ed. William Rossi (New York: W.W. Norton & Company, 1992), 227.
[86] Thoreau, "Resistance to Civil Government," 237.

business, and endeavor to be what he was made."[87] In order to find happiness and transcendence, Thoreau argues that man must escape trivial entrapments of modernity. By retreating to the woods, Thoreau easily escaped the physicality of entrapment and relished in nature as the ideal companion. After spending more time in the woods, his psyche became free as well. Thoreau's *Walden* is a lesson in self-reform, and the importance of improving oneself throughout the narrative shows the value the Transcendentalists placed on individualism.

Ives can be seen as fitting into the role of an individual propagated by both Emerson and Thoreau. The most obvious example of this simply, yet broadly, is in his unique style, with polyrhythms and polytonality for example. He composed for himself, even though his compositions did not find merit or become popular with most listeners. Since my task is to examine the character of transcendental content in Ives' *114 Songs* though, it would be best to leave Ives the man and look to what his songs and other writings say about the topic of individuality.

Ives felt strongly enough about this topic of the individual to express his ideas not only in music, but in writing, making sure his meaning was not lost on various musical interpretations. Two major writings, a long essay entitled "The Majority" and his suggestion for a 20th amendment to the Constitution regarding the people's voice being heard by the government (sent out in various forms), shed great light onto his understanding of individualism. Despite its creation date of 1919-1920, notes in the manuscript for "The Majority" show that Ives had thought of ideas for the essay before World War I.[88]

According to his theories put forth in "The Majority," Ives' concept of a good individual is one who has conviction to speak his mind but remembers the people and acts while thinking of

[87] Thoreau, *Walden*, 217.
[88] Charles Ives, "The Majority," in *Essays Before a Sonata, The Majority, and Other Writings*, ed. Howard Boatwright (New York: W.W. Norton & Company, 1999), 139.

the group. The Minority, who are in control, do not make decisions based on the good of the group. Because the Minority monopolizes resources, the Majority is stifled and therefore cannot further their agenda. Ives wonders, "is there anything as discouraging to a man as the right not to be himself?"[89] If man has the freedom to do as he chooses, he will be happier and make better decisions. Ives believes that "human nature so constitutes man that he can walk a mile faster with less effort if *he* decides he ought to than if, before he has a chance to think about it, he is *ordered* to."[90] Ives holds great faith in the natural common sense of man and his ability to see through the hog-minded Minority and their power-hungry tactics. If people do not trust the Majority to make decisions, that fear is simply "a common attribute of the timid."[91] He holds forth that "the Majority, right or wrong, are always right."[92] Much of "The Majority" has socialist overtones, as Ives wants private property to be shared among all people.

Ives' ideas about the supremacy and the rights of the Majority led to his proposal for a Constitutional amendment. His concept for a 20th amendment suggests new ways for the people, the Majority, to have their voice registered in the governmental system. The bureaucracy involved in politics skews the original desires of the people. To solve that, Ives proposed leaving blank ballots for citizens to write down their personal recommendations for the government and to have neutral people available on election day to answer questions in regards to government policy.[93] By getting individuals to feel like they are being heard, through this means, the Majority will regain confidence that their needs are being met and will then make decisions for the good of the whole, not necessary solely for the individual.

---

[89] Ives, "The Majority," 149.
[90] Ives, "The Majority," 167.
[91] Charles Ives, "A Suggestion for a Twentieth Amendment," in *Essays Before a Sonata, The Majority, and Other Writings*, ed. Howard Boatwright (New York: W.W. Norton & Company, 1999), 206.
[92] Ives, "The Majority," 163.
[93] Ives, "A Suggestion for a Twentieth Amendment," 208-209.

This is not quite the meaning of the individual's duty that the Transcendentalists had. They advanced an idea of more blatant independence, whether it be from societal norms or protesting the government. For instance, communes were set up to try a different way of living and Thoreau went to jail as a way of protesting what he thought was an unjust property tax. Both of these instances show how the individual must function within the larger group of society, but Ives' interpretation of the transcendental concept of individuality was to push it to the brink of socialism. This is problematic because the Transcendentalists were paradoxical. While they advocated for the individual to make decisions for himself and not society, they wanted the larger group to function as a unit, especially seen in their communes. Ives waffles between the duty to the self and society in his songs as well, perhaps showing that he understood the difficulty in reconciling the transcendental beliefs about the individual.

Ives did not receive much feedback from those with whom he tried to share his ideas, and when he did, it was often negative.[94] Despite these emotional setbacks, Ives still continued to advertise his ideas, even in his *114 Songs* collection where, at the end of "Nov. 2, 1920" (Song 22), he offers to send his proposal for a 20th amendment to any reader who requests it. Like the Transcendentalists, Ives was determined to make his opinions known, even though they were unpopular ones that conventional society did not want to hear. Given the reception of his works in the past, and lack of feedback from the newspapers and people he shared his ideas with, why would Ives bother? His care for mankind and their individual well-being concerned Ives. Ives

[94] Howard Taft sent Ives a personal letter, in which he disagreed whole-heartedly with Ives' idea for a 20th amendment. Taft thought that the concept of a referendum did not accurately register the opinions of the people. Ives drafted a response, but never mailed it, informing Taft about how his idea was different than a referendum and was an attempt to get some kind of opinion-register into government. "Correspondence with William H. Taft," in *Essays Before a Sonata, The Majority, and Other Writings*, ed. Howard Boatwright (New York: W.W. Norton & Company, 1999), 210-212.

set some of these deeply felt emotions to song where the emotions are more easily accessible than his wordy writings.

Clearer agreement between the Transcendentalists and Ives is found in the issue of social reform, most clearly demonstrated by the Transcendentalists in their abolitionist efforts. For Ives, reform starts off as one person acting individually, but then the group becomes a factor in decision-making, instead of the individual relying on himself. Ives tries to get his voice heard, which the Transcendentalists would have admired, but does so to help the majority, something the Transcendentalists would probably view with suspicion. Ives opens his *114 Songs* collection with a populist opus entitled "The Majority."

Originally "The Majority" was not scheduled to be first. Instead "Evening" was ordered at the beginning. Its text from *Paradise Lost* describes the nightingale's song against the backdrop of the silent evening – how music can spread joy in even the quietest situation. It is a slow and soft song. Ives' switch to open the collection with "The Majority" is very significant. Ives first reworked the harmony, to make it more dissonant, and then placed it in the beginning to shock his audience. This was in part due to the mounting frustrations over the lack of critical reception. The song contains a text written by himself, not a revered author like Milton. The startling tone clusters overpower a single voice, which is why Ives asks for a chorus to sing the text. The song has its origins in the previously mentioned 1919 essay also entitled "The Majority," which Ives began out of frustration that the United States did not join the League of Nations.[95] By opening with this song, the reader gets a quick introduction to an issue Ives feels strongly about. The less impressive songs can be found later, but Ives buries them amongst solid pieces like "The Majority." The opener is a firm statement showing Ives' individuality, which is the first transcendental tenet to be discussed.

[95] Jan Swafford, *Charles Ives: A Life with Music* (New York: W.W. Norton & Company, 1996), 308.

Ives' songs on the individual can be found throughout the *114 Songs*. Eighteen songs (Nos. 7, 9a, 11, 13, 18, 26, 27, 31, 40, 48, 59, 67, 70, 90, 94, 95, 103, and 107) could be counted in this category based on the lyrics, and of these, nine have greater relevance to the topic (Nos. 7, 9a, 11, 13, 27, 31, 90, 95, and 107). They contain lyrics by a variety of authors, including Ives. The songs chosen for closer examination in this study were all linked by the theme of duty. Duty to society and duty to the self are variations on the transcendental tenet of the individual. What the music conveys is crucial to all songs, but the location of the song or textual embellishments by Ives are sometimes equally as important, as will be seen in "from, 'Lincoln, the Great Commoner'" and "Duty."

The song "Nov. 2, 1920" (Song 22) is sung as a "soliloquy of an old man whose son lies in 'Flanders Fields'"[96] and it takes place the day after election day.

It strikes me that some men and women got tired of a big job;
but, over there our men did not quit.
They fought and died that better things might be!
Perhaps some who stayed at home are beginning to forget and to quit.
The pocketbook and certain little things talked loud and noble, and got in the way;
too many readers go by the headlines,
party men will muddle up the facts,
so a good many citizens voted as grandpa always did,
or thought a change for the sake of change seemed natural enough.
"It's raining, let's throw out the weatherman, kick him out! Kick him out! Kick him out!
Kick him out! Kick him!"
Prejudice and politics, and the stand-patters came in strong, and yelled, "slide back!
Now you're safe, that's the easy way!"
Then the timid smiled and looked relieved, "We've got enough to eat, to hell with ideals!"
All the old women, male and female, had their day today, and the hog-heart came out of his hole;
but he won't stay out long, God always drives him back!
Oh Captain, my Captain!
A heritage we've thrown away;
but we'll find it again, my Captain, Captain, oh my Captain!

[96] Charles Ives, *114 Songs* (U.S.A.: The National Institute of Arts and Letters, 1975), 50.

The song raises issues of the duty of each citizen to vote intelligently, and to uphold the founding fathers' vision of democracy. It focuses on the dualities of the individual's duty to action and passivity in relationship to the betterment of society. Although sung by one man, there is dialogue between him, who speaks of the duty the individual as to society, and the people who have forgotten this duty. They are shown as passive, while the singer is active. The song pities those who wanted to keep the status quo. They are presented in stark contrast to the soldiers who fought and died for change in World War I. The listener is reminded of this with the brief musical and lyrical quotation of the popular war song, "Over There" by George M. Cohan, in measure six. We are told that the soldiers "fought and died that better things might be!" whereas "the timid smiled and looked relieved, 'We've got enough to eat, to hell with ideals'!" The Transcendentalists would see the timid as resigning their individuality to what society proscribes, instead of challenging ideas and finding something to believe in. Ives presents his bias clearly and the listener does not doubt which set of people he believes are better individuals. The soldiers possessed individual honor and duty to serve their country and force a change for the better. The people at home, on the other hand, are easily satisfied and lose their desire to change the world for an ideal. They do not act on their own accord because they are part of a group mentality and possess a placidity that prohibits their own ideas from being fostered.

Musically the piece is varied. As is evidenced by the lyrics, a dialogue is set up between two different groups that represent action and inaction, which gives the song a unique character. This is handled musically by the use of staccatos in the accompaniment when the group speaks. An ostinato figure beginning in measure four is said to be played in "an uneven and dragging way," showing the sluggishness of the passive group and makes that inaction cohesive

throughout the piece. The staccatos show how their mentality is detached from the larger understanding of what is good for society. Throws of passion are tempered by lines that are practically spoken, which help to express the duality present in the song. The music enhances the whirlwind of emotion shown in the lyrics.

The song incorporates unusual musical ideas to further Ives' point. To begin with, the piece has no key signature or time signature. This is common in Ives' music because of his chromaticism and polyrhythms, but also, those things would simplify the piece and break it down into conventional language, just as politicians break things down for the public so they feel they have nothing worth voting for. Ives shows the contrast between "there" and "here" by the triplet rhythm groupings for the "there" section (m. 6, 7) in the beginning. It is found in both the melody and the accompaniment, either separately or together. This unifying rhythm shows the unity in duty to the country and society. Also, the texture of thick chords shows unity because the notes are played together. This rhythm is not found again until the ending call to "my Captain." Also not heard until the ending is a triple forte dynamic. It occurs in the beginning on the word "fought." The soldiers' duty was expressed through action, whereas society's desire to "quit," is marked by a pianissimo. Underpinning the phrase "beginning to forget and to quit" are minor descending chords to show his melancholy over this fact.

The state of the majority's inaction is shown musically. When Ives is describing the common attitude as being "to hell with ideals," he has the singer descend on a chromatic scale. This motion alone shows the exhaustion and release with which the individual can easily resign his role as an active citizen. Details like these descending chromatic figures show the general downtrodden nature of the country's political situation. The five-note clusters in the left hand of the accompaniment for "to hell with ideals" are ascending and come together with the

descending right hand line. The result is not harmony and agreement, but collapsing inwards and is another example of the inactive mood he tried to create. Both the chromaticism and tone clusters do not serve a traditional purpose harmonically. By associating these stagnant musical ideas with the inaction of society, Ives further links his text to the music. The murkiness of the clusters of tones is ambiguous and unpleasant, especially for the audiences of his day. They represent the passive citizens in the song, and the unharmonious nature of the clusters marks the citizens' grating effect on the country. The dark dissonances serve to echo the dark place that the American government is in: the alternative path of the individual, one in which he resigns his duty to society, leads to a dim world with little enlightenment.

The ending section with the call to "my Captain" is the climax of this emotional and bitter critique on society. One might expect this hopeful end full of major chords and clear harmony because of its hopeful ending that America will reclaim its past of involved government. Ives chose not to be so simple for this ending. The chords in the last five bars are the same, beginning with a loud proclamation (*f*) followed by a quiet one (*p*). This is symbolic because the dynamics show the polarity that exists between individualism and the group. The first chord is anchored in the bass clef with a C-major chord. The vocal melody outlines a C-major chord before hovering around e^2, only to settle on c^2, giving the impression that C is the root. What is placed in the accompaniment on top of the C chord, though, is an A-minor chord. This bitonality serves to demonstrate the two forces of individualism and group, with great tension resulting from the two. The second, quieter but more dissonant, is built out of a set of augmented fourths centered on C, D, and E (C to F-sharp, D to G-sharp, and E to A-sharp), which show that Ives chooses his intervals with some unifying element. The tonal ambiguity for the ending section proves that even though the past can be looked to for inspiration, it cannot be

replicated. By evoking this past spirit, clarity is not reached because it has no place in the present. The diminuendo for the passage suggests that the memory will die away if it is not enhanced by a modern event to replace the ghost of the past.

The nation's "heritage" is discredited because its citizens have neglected their duty of being informed about their government and living by high ideals. The song ends with a call to "my Captain," Walt Whitman's poetic reference to Abraham Lincoln.[97] Ives leaves the listener with an idealization of the past of Lincoln's day when Ives believed that a strong individual led the country and when the people could be democratic about voicing their opinions. That age in history could not be repeated, though. The Transcendentalists felt the weight of the past pressuring them to live up to the ideals of their revolutionary forefathers, just as Ives fondly remembers an old way of American government. Ives recognizes that the past cannot be recreated, so he uses this memory to propel the country into action.

The Transcendentalists used a similar technique in regards to the Anthony Burns slave trial. They did this by emphasizing America's formative identity as a bastion of freedom. When southerners threatened to bring the escaped slave Anthony Burns back to the south, northerners were rallied by the idea that they had to preserve their identity with freedom. By evoking images of the Revolutionary War, they moved the citizens of Boston to action to prevent the return of the slave. Ives believed that "the need of leaders in the old sense is fast going – but the need of freer access to greater truths and freer expression is with us."[98] He used the memory of a leader to encourage citizens to become their *own* leaders empowered to make their *own* decisions. As has been discussed, he was publicly interested in reforming the Constitution, with his suggested

[97] Ives set a poem about Lincoln and placed it at the start of Song 11, thus before "Nov. 2, 1920." Its placement within the context of the whole set serves to establish his idolatry of Lincoln before Song 22 was sung so the listener could understand what he wanted the country to return to with the song's final call to "my Captain."
[98] Ives, "A Suggestion for a Twentieth Amendment," 206.

20th amendment, to allow the common man to have a greater say in the government (which has inklings of Thoreau's "Resistance to Civil Government"). Thoreau took action to protest tax, and likewise Ives did not philosophize about change, but tried to actualize it. Ives believed the individual had something to contribute to the behemoth size of the government and he wanted to encourage the involvement.

It is useful to consolidate Ives' ideas about the individual found in these political songs and writings before moving on and looking to other songs that deal with individualism. After reading through Ives' songs that deal with individualism, one can get a sense of how Ives viewed the topic. The following are general observations gathered after reading through the lyrics for those songs. Ives viewed individualism as a characteristic of a person who fulfilled his duty to society and himself. He firmly believed that the individual should listen to his intuition. If a person stood up for his beliefs rather than conform to what was expected of him, Ives would be impressed. Just as Thoreau lived his lessons of self-examination by living alone in the woods, Ives lived his belief of not conforming by composing what he wanted to. By providing for his family financially with a stable job, he was able to have the freedom to write what he wanted without feeling the need to write "popular" pieces that would make money. Ives could therefore compose music for himself. He spent the early years writing pieces to further his technique, but as he got older he wrote for creative reasons. If an event or a text moved him, he would set it to music. Ives valued his freedom to be an individual and write what he wanted to.

Ives found great value and dignity in the common man. He believed in equality between men and in the solace man could find with God. What is most overwhelming though about Ives' view on the individual, is the faith he placed on the self. This impression comes from a source outside of his songs – his essay "The Majority." Not only did he have faith in man generally, as

seen in “The Majority,” he also highly valued the individual and the difference just one person could make.

The songs and writings that have been examined up to this point have a strong political connection. This is not representative of Ives’ ouevre of individualist songs, though. Ives believed that the individual can flourish in an un-political dimension as well. The following songs take up the individual’s duty to the self. Like “Nov. 2, 1920,” action often involves positive individual reaction and is seen in contrast with passivity. Just as feelings of nostalgia permeated much of the Transcendentalists’ writings, memories, which represent passivity, often overshadow some of Ives’ songs as well, even though they may be about topics such as individuality.

“Disclosure” (Song 7) also expresses a duality: that between the idea of inaction in connection to memories and action when referring to an individual finding transcendence.

Thoughts, which deeply rest at evening,
at sunrise gaily thrilled the mind;
Songs whose beauty now only lies in memory
Youth would sing with rapture,
sing from joyous buoyant impulse
Knowing naught but he was singing,
Thus would God reveal the range of Soul!

The line, “Songs whose beauty now only lies in memory/Youth would sing with rapture” shows a consistent thought, but Ives breaks the flow and starts a new musical phrase beginning with “youth.” This shows the underlying theme for this song: songs that were passive in the memory suddenly come to life when sung again and move from the past to the present. The pulse is steady, but the meter changes times. The tempo is marked *Andante moderato* with indications to speed up near the middle when singing about impulsiveness and slow down towards the end when contemplating the soul.

Ives musically expresses the world of action by having the singer sing louder, *mf*to *f*, than the previous phrase ("songs whose beauty now only lies in memory"), *mf*to *p*, that discusses the memory. The accompaniment becomes busier first at measure six, then measure nine, because the rhythmic durations lessen and provide a musical movement. Beginning with the phrase, "youth would sing with rapture," the bass notes move upwards showing the transcendent mood. The "range of the Soul" is expressed in a determined manner. The descent by the singer is practically a G-flat major scale (with an added C natural), which, although simple, when sung broadly can be majestic. In comparison to the bitonal F-major/D-minor chord that accompanied the singer's first word, "thoughts," this is a slight ascent showing the heightened state due to transcendence. Having the accompaniment marked *maestoso* conveys the majestic quality of being an individual. At the end of the piece, beat three of measure 14, the treble clef is a D-flat major chord, but it is juxtaposed against the bass clef, which is a G-flat major chord. By not ending both clefs on the same chord, Ives shows the ranges the soul can reach by placing two chords at the end. Depending on how one hears it, the final g-flat[1] by the singer almost sounds like it wants to resolve down to an F for the D-flat chord. The unresolved nature might suggest the uncertainty of the individual and his choices.[99]

It is through this present action that God would "reveal the range of Soul!" In this case, disclosure of a man's innermost self, the soul, happens in a moment of enjoying the present. One can discover the self in relation to simply living in the moment. The youth is not concerned with the memories the song brings forth, but experiences joy in just living the song. Present action inspires the individual to find his own meaning in life.

[99] This is actually foreshadowed by the "almost" G-flat descending scale. The quick C natural does not fit and hints at the power of man to make his own choices.

Sometimes the individual needs a role model to be inspired by when he searches for ways to be active in his own transcendence. Looking to others for inspiration to be an individual, Ives chose to recognize Abraham Lincoln. While he has other songs named after people, such as "Walt Whitman" and "Emerson," those songs deal with the ideology of those people rather than their actual lives. Initially Lincoln appears in "from 'Lincoln, the Great Commoner'" (Song 11) with text by Edwin Markham and a poem by Ives placed under the title. Ives returns to Lincoln later in the *114 Songs*, as we have seen, by putting the former president in the crucial climax of "Nov. 2, 1920." Conjuring up Lincoln brings up thoughts of individualism and the idealism and duty that accompany individual action. Another admirable characteristic was Lincoln's commonness, which helped make him accessible to those looking for transcendental guidance. This is shown more in the Markham text rather than in the Ives poem (see following), especially in the opening line: "and so he came from the prairie cabin." The Transcendentalists greatly admired the common man. Looking to Lincoln as a commoner helps to encourage the individual's journey towards enlightenment. By aspiring towards the simple life, one could escape from superficial elements of society and achieve transcendence.

Ives' poem is meant to heighten the individual duty Lincoln exhibited to his country and himself, and is a great insight to what he believed was the essential Lincoln. He lists the challenges Lincoln had to face, "The curse of war and strife!/The harsh vindictiveness of men," but noted that "What needed to be borne_he bore!/What needed to be fought_he fought!/But in his soul, he stood them up as_naught!" For Ives, Lincoln's duty to carry out his ideas is what should be admired and remembered. Ives could list his anti-slavery efforts or action in the Civil War, but all of the problems Lincoln faced could be simplified by stating that he did what he believed was right.

The song itself "from 'Lincoln, the Great Commoner'" opens immediately with a sense of action in the accompaniment. It is marked "firmly, but actively and with vigor" to show that when the individual becomes active he must do so with conviction.

And so he came from the prairie cabin to the Capitol,
One fair ideal led our chieftain on,
He built the rail pile as he built the State,
The conscience testing every stoke,
To make his deed the measure of the man.
So, came our Captain with the mighty heart;
and when the step of earthquake shook the house,
wrenching rafters from their ancient hold,
He held the ridgepole up and spiked again the rafter of the Home
He held his place he held the long purpose like a growing tree
Held on thro' blame and faltered not at praise,
and when he fell in whirlwind, he went down as when a
Kingly cedar green with boughs goes down with a great down,
upon the hills!

The first half of the lyrics explains Lincoln's convictions. The second half tells of the strength of those convictions. To show the stability one needs to stand as an individual, Ives used recurring musical ideas to strengthen this point about being an individual. The piece is unified by a rhythmic motif (dotted eighth/sixteenth note) in the first part of the song. Aside from this rhythmic motif, he uses the opposite of that rhythm (sixteenth/dotted eighth) three times in a row during "came our Captain." This is an important link to be made because it involves the subject, Lincoln, and the verb, "came," to show how he fulfilled his duty to his country through action. Later in the song, Ives repeats the same accompanying chord four times underneath the phrase "held the long purpose." The chord is based on perfect fifths stacked on top of one another beginning with e^1. As the fifth is a stable interval, Ives builds a chord on it to express Lincoln's purpose and reliability in performing his duty. In contrast to Lincoln's stability are the forces that tried to wrench America apart, which led to the Civil War. The harmonies throughout are centered on an E pedal tone, but Ives changes this to heighten the

mood shift, caused by playing note clusters with the fist, achieved with the phrase, "wrenching rafters from their ancient hold." Although within a designated range, the randomness of the notes the player will hit in his performance fury shows the chaos and unpredictability that contrasts with the repetition Ives uses to emphasize key points in favor of Lincoln.

The concept of duty exhibited in "from 'Lincoln, the Great Commoner'" can also be seen in a brief piece with text from Emerson (Song 9a). Ives situates this piece in a peculiar way. Given the importance of individual duty seen in the previous songs, it seems odd that Ives would place it as half of Song 9 (9a: Duty), with the other half in Latin (9b: Vita), instead of devoting a whole song to the topic of the individual and his duty. Ives does clearly distinguish these halves, though, with a double bar line, so he may have originally intended for them to be separate entities. Also odd is that despite the importance both Emerson and Thoreau had in Ives' *Concord Sonata*, their actual texts barely surface in the *Songs*. While "Thoreau" (Song 48) focuses on nature (see the "Nature" chapter) and is taken from the piano sonata, the Emerson one is entitled "Duty" (Song 9a) and is very short:

So nigh is grandeur to our dust,
So near is God to man;
When Duty whispers low "Thou must,"
The Youth replies "I can!"

The text is about responding to duty and the divineness of man. The version present in the *114 Songs* was arranged in 1921, but there was a previous version from around 1914 that was for a male chorus and orchestra.[100] Originally conceived as being sung by a group, the song shows the unified group action to duty that Ives thought was missing in American society in "Nov. 2, 1920." Since it was rearranged to fit within the *Songs*, though, this song also represents individual duty that Ives believes each man is called to.

[100] Charles Ives, *Memos*, ed. John Kirkpatrick (New York: W.W. Norton & Company Inc., 1972), 168, 162.

The musical texture of the accompaniment separates the song into two halves: one for the exposition in the first four measures (text lines one and two), the second for the heart of the song in which the call of duty is answered. The texture dramatically thins when duty is recalled, which shows the importance and solemnity of the moment the individual recognizes his need. On the word "youth," there is an ascending run in parallel thirds, which precipitates the action with which the youth will respond to duty. The loudest dynamic marking, *ff*, occurs not on the youth's answer ("I can"), but on the word "replies." This shows that actions literally speak louder than words. The action is also enforced harmonically with a strong V-I cadence. Like Thoreau, Ives believes that one must live out his philosophy through action.

It is impossible to discuss the individual without discussing his duty when looking at Ives' songs about individuality. Duty is needed when the individual responds to his own needs of transcendence, as well as in his obligation to society. Ives takes the traditional view of the individual by the Transcendentalists, that one must have courage to do what is best for oneself and one's own transcendence, and takes it to a more socially conscious level by including the individual's role in the group.

Chapter 5

The Past

The past is a recurring theme throughout transcendental thought, especially shown in their efforts to effect change on the present. The sense that the founding fathers were fading from memory produced anxiety on the part of the Transcendentalists, so they therefore looked to recapture America's "golden age" so the past would not be forgotten. Emerson's "Concord Hymn," written for the completion of the Concord Monument on July 4, 1837, pays homage to the revolutionary spirit that began in Concord: "Spirit, that made those heroes dare/To die, or leave their children free,/Bid Time and Nature gently spare/The shaft we raise to them and thee."[101] Emerson's retelling of the events that occurred in Concord presents the revolutionaries as the first Transcendentalists in that they changed the government with individualism and courage. It is not an accident that America's independence was invoked by completing the monument on July 4th, thus furthering the connection to Independence Day. Thoreau began dating his *Walden* narrative on that holiday, and gave his "Slavery in Massachusetts" address on July 4th as well. In addition, his "A Plea for Captain Brown," makes a comparison with the Concord minutemen. The revolutionary image was one that the Transcendentalists wanted to revive in New England.

Transcendentalists used the weight of the past to create a New England identity. For example, in the 1850s an escaped slave, Anthony Burns, residing in Boston was put on trial to be returned to the south in accordance to the Fugitive Slave Law. This case has already been introduced to show how the Transcendentalists propelled their countrymen into action by

[101] Ralph Waldo Emerson, "Hymn: Sung at the Completion of the Concord Monument, April 19, 1836," in *Collected Poems and Translations*, selected by Harold Bloom and Paul Kane (New York: The Library of America, 1994), 125.

resurrecting the past. Bostonians were outraged that southerners were coming onto their northern territory to force a law they did not believe in and ran counter to northern ideals. During the Burns slave trial in Boston, historic images were brought up to revive the notion that New England's history was as a land of freedom. In a Faneuil Hall speech given during the trial, Wendell Phillips stated before a Court House raid, "Faneuil Hall is the purlieus of the Court House tomorrow morning, where the children of Adams and Hancock may prove that they are not bastards. Let us prove that we are worthy of liberty."[102] By using images like that, Transcendentalists helped sculpt an image of New England as a freedom-fighting region and a home for equality. Modern events like anti-slavery demonstrations caused them to utilize the past to combat present forces.

The industrialization of New England was another key factor contributing to an idealization of the past. Railroads and the shift to larger networks of trade produced many changes in the landscape. Emerson tries to find a positive benefit in the introduction of railroads, citing that it helps the people become acquainted with their soil again because nature's resources are examined more closely to determine their trading benefits. After establishing that fact, he focuses on land rather than the railroad, that "the land, with its tranquilizing, sanative influences, is to repair the errors of a scholastic and traditional education, and bring us into just relations with men and things."[103] What Emerson began as a discussion on modernity moved to extolling a simpler time when man was connected to the land and was not bothered by the restraints of modern times. The anxiety over these changes is manifest in the Transcendentalists' nostalgia.

The Transcendentalists used the past, which can be accessed by memory, to sculpt the present and further their agenda of creating New England's image. In the *114 Songs* Ives

[102] Quoted in Albert J. Von Frank, *The Trials of Anthony Burns* (Cambridge: Harvard University Press, 1999), 57.
[103] Ralph Waldo Emerson, "The Young American," in *Essays & Poems* (New York: The Library of America College Editions, 1996), 214.

constantly returns to the past. There are eighteen songs referring to that topic. Since the theme of the past can be broad, a further categorization is looked to: sound as a unifying force in remembering the past. In both the song lyrics that he wrote himself and those that he borrowed from other authors, there is much acknowledgement of sounds. Seven songs explicitly deal with sound and memory (Nos 12, 28, 43, 55, 63, 102, and 108), while three vaguely touch on the subject (Nos 52, 56, and 71). Out of the seven songs that deal with the topic more explicitly, four will be examined. They were chosen because Ives was the lyricist for three of them (one has "traditional" lyrics) and because Ives uses musical techniques in these songs to further the theory of memory through sound.

Sound played a crucial role in Ives' concept of memory. As a composer it is understandable that he should be interested in portraying sounds through his compositions and the lyrics of his songs. What is slightly odd is how Ives uses sound to conjure memories and make the past come to life. The Transcendentalists had to evoke their memories through the written word because that was their medium. It is easier to state a memory in text rather than music, but the memory can be brought about through the music. Ives attempted to evoke his memories through the written word as well, in the form of his song lyrics, and his music.

In the first example Ives musically portrays the spatial quality of sound through music, which is connected to the memory explained through the lyrics. Sound conjured a memory of the past. For this example, Ives had to rely on the written word, to tell the facts of the story, and musical sounds, to add meaning to the memory. Ives' "Remembrance" (Song 12) is a resetting of a piece he composed in 1906 for instruments entitled "The Pond." Although first set in 1906, the *114 Songs* version will be used to examine how Ives translated spatial relations to a limited

vocal-piano score. Despite its brevity of nine measures, it is a clear example of explaining the past through music. The text of the song itself reads plainly and tells of a brief episode:

A sound of a distant horn,
O'er shadowed lake is borne,
My father's song.

There is a heading before the song but it is not a title, as it is for almost every other piece in his *114 Songs*[104], but a quote from Wordsworth: "The music in my heart I bore/Long after it was heard no more." The quote is a testament to the staying power of music as well as the issue of loss. The memory of the effect music can have on the heart is more powerful than the actual presence of it. One can imagine that this emotion would have been felt in Ives' situation because he believed his father's influence stayed with him. Song 12 is a look back over one of Ives' lessons about music from his father during his childhood. First, the initial noise is sung of ("a sound of a distant horn"), then the listener learns that it is from the other side of the lake ("o'er shadowed lake is borne"), and then finally it is revealed that it is from his father ("my father's song"). The slow disclosure of the meaning of the sound piques the listener's curiosity and draws them into the song.

Ives develops the concept of distance musically and therefore relives the memory of the event described. The start of the accompaniment is arpeggiated fifths built on top of each other. The slow, meditative beginning has a lulling motion like water, which tends to blur the open fifths. In contrast to this large, arcing accompaniment, the vocal line is fairly static and moves stepwise downwards from b^1 to g^1. The first leap is that of a fifth to d^2 on the word "distant." The piano in measure three echoes the vocal melody in a canon, but the piano is higher, softer,

[104] The only other song to have no title is number 96 which is titled "Romanzo (di Central Park)" in the table of contents. Its title in the actual piece is a lengthy quotation from Leigh Hunt.

and a sixth above the melody. The canon serves as a time delay of the melody, and like an actual echo, it is marked to be played softer than the original melody.

In measure four, the interval addition of a sixth to the lulling fifths in the accompaniment serves to usher in the next verse of text. The musical transition is found in a lower starting point (C) and a move to a leap of a sixth (G to e and e^1 to c^2). By contrast, the vocal line moves in a sequence up a half step for the second verse. The echo by the piano occurs as it did in the first verse. Beginning in measure four, the lowest note of the accompaniment (C) began on beat 1. In measure five, it occurs on beat 2 and in measure six, the second eighth of beat 3. The time delay of the low note mimics the space delay that Ives would have experienced listening to a tune on the other side of the pond.

There is harmonic emphasis on the word "father" because he is the subject of Ives' reminiscence. Up to that point, harmonies had been broken linearly and given space, but now Ives stacks them on top of each other like chords to hear how varying intervals sound placed together. For example, when reading from top to bottom pairs of notes on the second beat, Ives stacks a fifth, sixth, and a minor seventh all on one beat. The chord is rolled, though, to maintain the blurred effect of the opening. The last moving notes in the treble clef are stretched higher by time. While they do not fit into a traditional harmonic pattern, their harmonic basis rests instead around the aural quality and representation of spatial relations. At the end, there seems to be an agreement on a D tonality. In the original version, the trumpet is given the vocal melody. These lingering moving notes in the treble clef of the accompaniment at the end are not played by the trumpet, but by the flute, so they might represent Ives' inner thoughts, proving to the listener that "the music in my heart I bore/Long after it was heard no more."[105]

[105] This is the Wordsworth quote that is placed in the title space of the song.

Ives always named his father as a main musical educator, although he certainly had outside influences. This song tells how his father would play his trumpet across a pond so Ives could hear the difference of tone due to space. It is noted in his biography that "[father] George would play for Charlie at increasing distances, or from across a pond, so the boy could gauge the effect of space on the tone."[106] This experiment shows up in many forms as Ives liked to play groups off one another (see "The Gong on the Hook and Ladder") and divide the ensemble into different spatial realms (see *The Unanswered Question*). Ives brought the past alive by reliving this sound experiment of his childhood.

The content of the past for Ives is a bit different than for that of the Transcendentalists. When he has fond remembrances of the past, it is of the mid-19th century when the Transcendentalists lived. For the Transcendentalists, their fond remembrances were of the Revolutionary War era. They had to contend with the weight of history as their generation approached the Civil War. Turbulence in politics and social fabric made them look to how their forefathers handled such situations. While Ives did look to the past in the wake of World War I, this is not the general predicament in his songs. For Ives, his nostalgia comes in a more local flavor, trying to capture the essence of a booming town from his childhood's perspective. His songs show the sentiment of old-time living in small towns and of happy families.

Song 55, "Down East" is an example of Ives' look at old-time living, and is one in a collection labeled "Five Street Songs" in the Index. These songs' lyrics are more reminiscent of the small-town life that Ives grew up enjoying in Danbury, Connecticut, rather than the hustle and bustle of Manhattan where he worked as an adult. There is a certain charm about the events described that leads one to get this impression. Although an author is not specified, the lyrics fit with Ives' attitude about the past; they explain how songs bring back the memory of home.

[106] Jan Swafford, *Charles Ives: A Life with Music* (New York: W.W. Norton & Company, 1996), 92.

There are three sections to the song, the divisions noted by the change in lyrical verse, key and meter. The first section is most different stylistically, and the later two are more similar, making the form of this piece ABB^1.

The opening verse proclaims:

Songs!
Visions of my homeland, come with strains of childhood,
Come with tunes we sang in school days and with songs from mother's heart.

The tempo is marked "very slowly" and is thoughtful for the A section. After two measures, the singer announces the subject– "Songs!" – followed by a fermata that falls rather early for a short song of 43 measures. The dramatic effect is meant to be taken note of in this announcement. It is not a rush of memory, but a recollection that builds on strands of memory. This memory of childhood calls the singer to return to that place. The lyrics remain at the center of this piece's claim to nostalgia. What Ives does in the accompaniment, though, mimics the singer's various memories. The opening seven measures have a strong sense of the beat, but strong beats are obscured because the meter constantly changes. The chromaticism of the first verse is a musical representation of how the memories return slowly and are not crystal clear. Underneath the word "Songs" is a B-minor 7 chord, but the second half of the beat is polytonal (an E-major and B-major chord). This shows how the songs are clear, but there is an underlying ambiguity about the past. The accompaniment for the first verse is equally chromatic and the chords are confined to rocking between the same chordal ostinato: the progression D-minor, E^7, and A, which contrasts with the more free-flowing accompaniment that represents the memory.

The second verse reads:

Way down east in a village by the sea,
stands an old, red farm house that watches o'er the lea;
All that is best in me, lying deep in memory,
draws my heart where I would be,

nearer to thee.

When the second verse begins, the tonality is clearer than in the first verse, just as the memories are more precise. The new key signature of F major and the time signature of 3/4 are used repeatedly in the accompaniment of the B section to establish this clarity. This verse also ushers in the new and consistent rhythmic pulse and meter, further linking the second and third verses, which are rooted in firm specific memories, and separating the more vague recollections of the first verse. The strong beats are not yet obscured in the second verse, but the feeling does change. The basic rhythm is generally quarter/eighth, quarter/eighth in 6/8 time. The tempo increases slightly here as well, as it is marked "a little faster." The tune begins with a simple stable tonal accompaniment. As the mention of memory and heart occur near the end of the verse, the accompaniment becomes more vague harmonically since those concepts are intellectually vague. The F-major tonality begins to shift with the phrase "lying deep in memory." While the melody hovers around an e-flat[1], it becomes more indistinct with the word "memory," which is based on an F-diminished chord. The progression away from harmonic sounds to dissonance shows the vagary connected with memory and where it can be found. The connection between the past in memory and the present song is strengthened by using the F-major and F-diminished chord, rather than picking a less distantly related diminished chord.

The brief musical interlude, in measures 24-26, that connects the second and third verses is fairly static melodically because of the repetition of c[1]. Rhythmically, the accents on the weak part of the beat have a disjointed effect, especially when balanced off the firmly placed dotted-quarter notes. This suggests the internal memory of the singer. Since the accents are not on the strong beat, Ives shows how the place of the past in the present is unclear; the listener does not know if the past will continue to be relived, or if the singer will return to the present.

The actual home life is recollected in the B^1 section, and it is connected by similar rhythms with the B section. The third verse lyrics:

Ev'ry Sunday morning, when the chores were almost done,
from that little parlor sounds the old melodeon,
"Nearer my God to Thee, nearer to Thee;"
With those strains a stronger hope comes
nearer to me.

When the singer begins the third verse, the rhythm of the accompaniment remains the same as in the second, but the voice has more rhythmic variation, with a greater use of eighth/quarter patterns than in the previous verse. This ends, however, when the memory of the hymn surfaces again. The accompaniment is the same at the start of the B^1 section as in the B section, except in the second measure after the start of the phrase. In the B section, there is a C-sharp that is not used in the B^1 section. The harmonies make more conventional sense with a C natural, so the B^1 section shows the clarity of the memory. The memory almost takes over the present.

To further emphasize the past and the memories songs conjure, Ives uses a musical quotation in this piece. Musicologist H. Wiley Hitchcock notes that Mason's hymn "Bethany," better known as "Nearer my God to Thee," is quoted near the end of the song.[107] The next line of texts mirrors the "nearer to Thee" with "nearer to me." This shows the connection of the past to the singer's present existence. The similar setting between the first "nearer to thee" in measure 22 in the B section can be compared to the final setting of "nearer to me" at the end of the song. The main difference between the settings is a major and minor chord; the major chord is found at the end of the piece. This shows the change in perception of memory and the function it serves. Whereas at the beginning of the song, the past was a harmonically vague concept, by the end of the song, the past has been used to instill hope and encourage the singer.

[107] H. Wiley Hitchcock, *Ives* (London: Oxford University Press, 1977), 11.

The fermata found near the end of the third verse on the word "comes" also shows how the past can be used for purposes of the present. This is a verb rooted in action and in the present. The chord underneath it enharmonically is a B-flat fully diminished 7 which slides into more harmonic chords for the end. The use of a diminished chord relates to the diminished chord on the word "memory," which further connects the past to the present. The last few measures are harmonically linked by the circle of fifths (through secondary dominants – G to C to F). This shows the memory and hope coming to the singer. By the end of the piece, Ives is no longer lost in the wanderings of memory, as shown by the strong emphasis on the present tense of the word, but of its presence in his mind. It was played on the melodeon and reminds the singer of the hope that the past instills.[108] By closing this way, Ives ends on a nostalgic note, but by singing it, the song becomes alive again. The final impression of recollecting is positive as it incites hope rather than despair over what was.

Although included in "Five Street Songs" the content does not really match the others in that set. "Down East" is intimately connected to the family sphere and the memory of it. As in many other instances, the memory is brought about by "Songs!" The singer's memory of home is immediately connected to the music that reminds him of other aspects of his past such as childhood, school, and his mother. It is a mutual reciprocation as the memory of these sounds conjures memories of events that conjure more music, etc.

Song 28, "On the Counter," situates the past in the present, but a disclaimer put in by Ives makes one wonder how seriously one should consider it. His note at the bottom reads: "Though there is little danger of it, it is hoped that this song will not be taken seriously, or sung, at least, in

[108] This sentiment is similar to song number 57, "Mists." In it the lyrics express the hope that comes to those who remember happy days. This song is also set in a very slow tempo.

public."[109] In a list of specifications at the end of the volume, number 28 is included in a group that Ives notes as having "little or no musical value."[110] Part of this mockery comes about because of the quotation four measures from the end of "Auld Lang Syne" by Ethelbert Nevin, a composer Ives means to mock.[111] The harmony, G major, and time signature, 3/4, is not radical but predictable, to further mimic an older song setting.

The song itself is a very pretty one. It is tonal and captures a parlor song at the turn of the century, as intended. The lyrics describe the commonality in songs, such as time signature, chords, and sentiment:

Tunes we heard in "ninety two," soft and sweet,
always ending "I love you" phrases nice and neat;
The same chords, the same old time, the same old sentimental sound,
Shades of -- -- -- in new songs abound.

The closing line hints at the dominance this genre has in modern songs: "Shades of --- in new songs abound." Ives could not quite capture what it was and therefore could not put it into words. (Or what he wanted to say could not be sung in public!) Describing a memory through lyrics, although it may be the easiest, has its limits. Therefore Ives has the singer sing a brief melody with accompaniment that would be reminiscent of the style he is not able to describe in words. Ives can have his singer talk about how the old songs were "soft and sweet" with phrases ending "nice and neat," but it is more effective to show this in the style of the piece and the accompaniment he sets with it. The musical phrase ends, measure 19, in an octave leap with a rolled V^7/V. This makes sense when analyzed with the previous measure, as the dramatic rolled chord is preceded by a ii^7/V. The context the chord is set in is conventional, thus furthering the spirit of the song.

[109] Charles Ives, *114 Songs* (U.S.A.: The National Institute of Arts and Letters, 1975), 68.
[110] Ives, *114 Songs*, 260.
[111] Hitchcock, *Ives*, 12-13.

"On the Counter" has an *Andante* tempo and the slowness of it takes on the quality of a fond recollection, pausing over details and savoring the memory instead of running through it. The piece is not strictly about remembering the past, for, as it says, the past is alive and functioning in current music. The style is not lost and totally foreign to the modern listener; they would be familiar with the attitude it conveys. While this piece is about a previous style of music, this style still works its way into modern songs – a fact demonstrated by its use in Song 28. It is a modern song that incorporates the old style of harmonic rules and tonality. Although it does so for reasons of content, it is a conscious incorporation of memory.

In Ives' disclaimer, he explains that "On the Counter" was included in the collection because it is a "good illustratio[n] of types of songs, the fewer of which are composed, published, sold or sung, the better it is for the progress of music generally."[112] It can be seen then, as an example of using the past against itself. The inclusion of the song is not to present a fond memory of an older style of songwriting. This piece shows the dangers of trying to relive the past. Ives does not think this previous songwriting style should be actively included in modern music. The disclaimers that go along with the piece indicate that it should not be taken seriously. The memory is done tongue-in-cheek, in a manner that would mock not only the old style, but those who try to use it in Ives' time. This song is an example of when the past should stay in the past, which is why Ives does not want it to be sung in public, lestsomeone would want to propagate this older style more.

Towards the end of the *114 Songs*, Ives placed his polar piece "Memories" (Song 102), which consists of two parts: A) Very Pleasant and B) Rather Sad. Each section tells its own story and the music and content shifts dramatically when moving to the B section. There is a drastic mood shift created by a change in tempo, key signature, and meter after a fermata of

[112] Ives, *114 Songs*, 260.

silence. The A section tells of the anticipation of the opera and the outcome of this is humming and whistling to the prelude of the orchestra:

We're sitting in the opera house, the opera house, the opera house;
We're waiting for the curtain to arise with wonders for our eyes;
We're feeling pretty gay, and well we may, "O, Jimmy, look!" I say,
"The band is tuning up and soon will start to play."
We whistle and we hum, beat time with the drum.
Whistle - - - - - - - - - -
We whistle and we hum, beat time with the drum,
Whistle - - - - - - - - - -
We're sitting in the opera house, the opera house, the opera house,
Awaiting for the curtain to rise with wonders for our eyes,
A feeling of expectancy, a certain kind of ecstasy,
Expectancy and ecstasy, expectancy and ecstasy_ Sh's's's.

As with "On the Counter," there is a section where the singer expresses a musical idea without singing words; in this case it is with whistling. This is slightly out of character, because Ives often uses sounds to conjure the past and despite its title, "Memories," this A section is told in the present tense and does not describe a memory. The tempo is marked *Presto* to help create a mood of anticipation. The accompaniment consists more of rests than eighth notes and it uses the same four measures of tonic and dominant in basically the same pattern in the first 19 measures. Overall the piece begins in the key of C and moves to E minor with the phrase "we whistle and we hum," and back to C with the phrase, "we're sitting in the opera house," to complete the ABA form. Repetition of one measure of accompaniment occurs again seven measures before the double bar line: m. 50 is a repeat of m. 49, m. 52 a repeat of m. 51, etc. The same measure is repeated before moving to the next, just as the lyrics are repeated. This theme of repetition forms a cohesiveness over the first half of the song. The section ends as the curtain supposedly goes up for the opera.

The following B song, "Rather Sad," dates from 1897, the same year as the A. The tempo moves to an *Adagio* and the accompaniment is legato and flowing, in stark contrast to the

chordal "Very Pleasant" first section. It is now that the theme of memory returns in the form of an analogy of a tune:

From the street a strain on my ear doth fall,
A tune as threadbare as that "old red shawl,"
It is tattered, it is torn, it shows signs of being worn,
It's the tune my Uncle hummed form early morn,
'Twas a common little thing and kind 'a sweet,
But 'twas sad and seemed to slow up both his feet;
I can see him shuffling down to the barn or to the town, a hum - - - - - - - ming.

As the lyrics describe, the tune is compared to an "old red shawl" which is worn with age. The tune came from the narrator's uncle, whom he remembers walking slowly and humming the tune. The narrator remarks that he believes it was the quality of the song that slowed his uncle, reinforced by Ives with a slow tune. At the end, Ives has the singer hum as another means of expression to illustrate nostalgia instead of merely singing about details. He is trying to show how memories can be remembered through music as well.

Once again, Ives connects the past to the present. In this song, he uses the repetition of the first section as a means to organize the second section. The same accompaniment is used in the first seven measures, and then the harmony moves to a V^7 chord, then back to I, mimicking the ABA structure of the first song. The key signature has shifted to E-flat major, which is the relative major of C minor. This harmonic progression loosely links the two sections through the pitch C. Ives does not relegate the past to its own distinct world, but constantly finds ways to musically express its relevance to the present.

The composite song with its bipolar construction of theme explains how nostalgia infiltrates the present. The title alone, "Memories," suggests the topic of the piece. Although told in the present tense, the A song will be looked back upon as a "very pleasant" memory. What is remembered, though, is not the actual opera but the excitement it conjured. In the midst

of the positive experience, a memory interrupts. Maybe a part in the orchestral prelude included a fragment of the uncle's song that the singer recognized. Instead of continuing to live in the present of the opera, the singer is transported to the past and the song ends quietly on a memory of what had been and not of the present moment. The power of this memory overshadows the present. Ives does not structure his piece with a return to the opera. Rather, the power and the weight of the past are emphasized.

The songs that have been examined contain lyrics written by Ives himself. Ives dealt with the topic of the past through sound in other pieces with lyrics by other authors. "Those Evening Bells" (Song 63) is a poignant look at the permanence of the bells and the memories they evoke. In "Songs My Mother Taught Me" (Song 108), as the title aptly suggests, the singer remembers songs of his childhood and how he continues the tradition by passing them on to his children. Songs and sounds recall memories that cannot easily be described in lyrics. What Ives does as a song-setter, for both his lyrics and others', is to show how the music could conjure memories of the past. Sounds are in the present, so by using sounds to evoke the past, Ives shows the relationship between the two. The Transcendentalists tried to bring the past to life by emphasizing it and comparing the present to it. Ives does this by using sounds to show the past's impact and relevance in the present.

In his compositions, Ives brings alive the memories with his music. Ives actively engages his past and brings it to life as he musically enacts the written memory that is sung. Like the Transcendentalists, Ives believes in the greatness of the past and feels that the past was a better time than the present. This may be the transcendental tenet that shows up most frequently in Ives' songs. After working and living in New York City, he and his wife chose to have a country home in Redding, Connecticut so Ives could feel connected with his past. According to

biographer Jan Swafford this setting would allow Ives to "keep out of sight what [his childhood home of] Danbury was becoming – a grimy, forgettable town full of empty factories. In the Redding landscape like that of his childhood, Ives could preserve his memories of Danbury like pressed flowers."[113] Rather than writing about the past like the Transcendentalists, Ives tried to recreate his memories in the more modern language that had become his compositional writing.

[113] Swafford, *A Life with Music*, 217.

Chapter 6

Nature

The use of nature to learn and find transcendence is one of the most thought of themes of transcendentalism. One of Emerson's first well-known essays is titled "Nature" (1836) and explains his search for Truth. Nature is seen as a tool to guide in that search. In the opening to his essay, Emerson defines nature as "essences unchanged by man."[114] Decades later Thoreau would advance this idea further by fully situating man in this natural environment as a means of transcendence.

In Emerson's famous "The American Scholar" address, he comments on the individual being a scholar by learning through nature. Man can also be a scholar by the more conventional books or by action, but the physical world's influence is cited as being the "first in time and the first in importance."[115] Man is encouraged to first look around him and take the time to observe what his surroundings are doing. He must discover his own truths in accordance with nature and then apply them into lessons he can use. The environment allows man to see the larger picture and not solely focus on his individual life. Emerson ends by suggesting that it is through this that man can know himself. If there are things he does not know about nature, then he does not know aspects of his self: "so much of nature as he is ignorant of, so much of his own mind does he not yet possess."[116] By the end of his section on learning through the natural world, the reader understands how Emerson intends to meld individuality with nature. He states that, "the ancient

[114] Ralph Waldo Emerson, "Nature," in *Essays & Poems* (New York: The Library of America College Editions, 1996), 8.
[115] Emerson, "The American Scholar," in *Essays & Poems* (New York: The Library of America College Editions, 1996), 55.
[116] Emerson, "The American Scholar," 56.

precept, 'Know thyself,' and the modern precept, 'Study nature,' become at last one maxim."[117] By situating the individual in nature, he can truly understand his relationship to himself and the world.

Thoreau seeks to find this balance and understanding when he retreats to Walden from his native Concord to discover personal truth. Though not a large distance geographically, this small change in surroundings affected his way of life considerably. By living according to nature and adjusting to its environment, Thoreau tried to explain to his audience that one can live an honest life away from the material trappings of society. By not conforming to the social institutions, Thoreau relished nature as the ideal companion. Just as Parker encouraged basing religion on permanent elements, Thoreau goes to the woods to help shed the transient elements in his life. Nature allowed him to focus on the permanence of life, and from that point he could reach transcendence. For him, appreciating the natural world is an extension of appreciating the self. Man must escape the trappings of society, and he can start this journey turning to nature in order to examine the self. An idealized role of nature and the life it provided is captured throughout the narrative. By doing so, Thoreau romanticized New England's agrarian past, just as other Transcendentalists had done.

Nature, as treated by Ives, serves many functions. Sometimes it is a vehicle for enlightenment and a place where the individual has the freedom to be himself and journey towards understanding. At other times, it is a symbol for the modern ills of the world. Given the variety of lyrics he uses to set his nature pieces, it is difficult to find a strong endorsement of nature throughout.

For the Transcendentalists, nature is a means towards transcendence, but after reading Ives' own lyrics and those he set by other authors, it becomes evident that Ives has a more

[117] Emerson, "The American Scholar," 56.

ambivalent view of nature. This will be seen given the progression of songs examined. There are nineteen songs (Nos. 8, 15, 17, 23, 27, 35, 39, 48, 60, 61, 65, 68, 69, 82, 84, 93, 97, 106, and 110) with references made to nature in the *114 Songs* collection. Within that group, though, it is difficult to find a common thread in the eleven songs (Nos. 15, 17, 23, 39, 48, 60, 61, 68, 69, 93, and 110) that contain a slightly more elaborate mention of natural elements. Only three songs were selected for presentation because they are clear, musically rich representations of three different visions of nature whose dates of composition span more than a decade. Generally, the songs are laid out chronologically; the latest songs are placed first and the earliest songs placed near the end. When the different songs in this study are examined, one will notice how they show the evolution of Ives' thoughts over time. Through close analysis of this progression to the final song, Ives' ambivalence might be better understood.

Unlike the Transcendentalists, Ives' treatment of nature is not as a life-altering, emotionally moving force. On the whole, none of these songs are overly impassioned about the subject. Like the Transcendentalists believed, Ives sees nature as beautiful to look at, and sometimes it incites peace for the viewer. Man is rarely seen fighting against her. Nor is nature shown as diminishing or being destroyed by man. She can provide answers, but they are more self-explanatory than illuminating. The natural world is seen as a positive force, but without much depth beyond its appearance, whereas the Transcendentalists found greater meaning. Given the vast array of song settings, Ives seems undecided about nature's role in the individual's life.

"Nature's Way" (Song 61) is the most direct reference to how nature affects man and the most transcendental in content. It dates from 1908, making it the earliest of the nature songs

examined. This is important to keep in mind because, as will be shown later in this chapter, the image of nature Ives contends with changed as time progressed.

Ives begins by listing commonplace events that would normally cause no pause. The text reads:

When the distant evening bell calmly breathes its blessing;
When the moonlight to the trees speaks in words caressing;
When the stars with radiance gaze towards the sleeping flowers, then does nature bare her soul, giving strength to ours.

The song explains the benefits when nature is itself: the singer's soul is strengthened. These simple moments in nature are heightened by the fact that they are personified, further connecting nature's activities to our own (i.e. breathing, speaking, sleeping, etc.). The lesson this song teaches is similar to Emerson's thoughts about learning by nature, shown in "The American Scholar" address. By observing her activities, one can see that nature goes about them effortlessly. That knowledge then encourages us to show our true selves as well. This message in "Nature's Way" is similar to "Disclosure" (Song 7) in which great things come when man is himself. Ives brings this lesson to nature in this song. Out of Ives' nature-related songs, Song 61 could be considered the most transcendental in subject because of its Emersonian lesson. It is transcendental in message because it is through nature that one can achieve peace and a relaxed soul.

The lyrics for "Nature's Way" are incredibly simple as is the music largely, yet the setting has underlying complexities. The piece remains in a slow moderate tempo in regular tonalities and meter, F major and 3/4. While outwardly simple, the rhythm is actually complex. Except for two measures, the right hand only plays octave Fs, which is the root of the tonic. The accompaniment rhythm fits clearly with the 3/4 time signature. The way the melody line is written, though, with the motif of a dotted quarter followed by three eighth notes, seems to place

it in 6/8. After realizing this, the left hand accompaniment could be understood either in relation to the right hand (3/4) or the voice (6/8). This signifies the relationship of nature to the individual: outwardly they may not seem to interact, but in reality they share a symbiotic relationship. Melodically, the octave Fs ground the piece tonally throughout, which is similar to the stabilizing effect nature has on man. The moving left hand accompaniment is also very repetitious: outlining a I chord with the occasional $V^{4/3}$ or V/V chords. There are two fully diminished 7 chords at important moments in measures 14 and 15.

For a piece with such conventional harmony, the diminished 7 chords stand out more because of their different harmonic character and bring attention to the lyrics. The first occurs on the word "flowers" and the second on the word "soul." Speaking of nature as having a soul fits in with the personification in the first half of the song. Through this method of using human terms we can understand her better. As may be implied by the 7th chord though, nature's soul is far more complex that the outside actions that we see. This is true for the other diminished chord on the word "flowers." While outwardly flowers can be appreciated for their beauty or fragrant smell, the tonal difference marked by the chord alerts the listener that flowers should be examined more closely to fully understand them. The ambiguity the chord presents on the word "soul" is meant to encourage us in our search to find our own soul's fulfillment. Also, when one discovers the density of the environment, our own complex human nature does not seem so foreign. Like the song suggests, it gives us "strength" to delve into our oddities.

When discussing nature in Ives' songs, "Thoreau" (Song 48) must be looked to for its significance on the composer because this is the second time Ives set the subject matter. The version presented in the *114 Songs* is taken from the "Thoreau" movement of the *Concord Sonata*. The accompanying chapter from *Essays Before a Sonata* gives insight into Ives' view

on Thoreau and the stress he places on this Transcendentalist's relationship to nature.[118] In the *Essays*, Ives presents a conventional distillation of Thoreau's thoughts, mostly found in *Walden*, regarding the inspiration that nature provided. Thoreau was shown as being in tune with nature and the lessons she could teach.

Despite the brevity of the lyrics, in Song 48 Ives manages to hit on three basic points that are gleaned from a day in nature: growth, reverie in nature, and solitude. The lyrics read:

He grew in those seasons like corn in the night,
rapt in revery [sic], on the Walden shore, amidst the sumach [sic], pines and hickories,
in undisturbed solitude.

The thought of growing in the cool evening, the awe of massive trees, and the quiet of nature that allows one to contemplate this grandeur is inspiring. This great inspiration does not seem to have touched Ives in his own compositions, although one can sense how Ives seems to have found a kindred spirit, given Ives' accuracy of setting the mood of a solemn contemplation of nature. The actual song lyrics are more thought provoking and less pointed than a useful summary of Thoreau. They are extremely condensed, although still require thoughtful reflection, and Ives tries to move them in a poetical flow. Some lines and images in the last section of the Thoreau chapter in the *Essays* make their way into the lyrics for the song. After the opening chord is placed, Ives inserts a quotation (it is not verbatim) from Thoreau's "Sounds" chapter in *Walden*:

. . . His meditations are interrupted only by the faint sound of the Concord bell, "A melody, as it were, imported into the wilderness. At a distance over the woods the sound acquires a certain vibratory hum as if the pine needles in the horizon were the strings of a harp which it swept…a vibration of the universal lyre, just as the intervening atmosphere makes a distant ridge of earth, interesting to the eyes by the azure tint it imparts."

[118] Charles Ives, "Essays Before a Sonata," in *Essays Before a Sonata, The Majority, and Other Writings*, ed. Howard Boatwright (New York: W.W. Norton & Company, 1999), 51-69.

The piece consists of two parts, divided by the only bar line in the piece. The two parts are markedly different in the accompaniment, content of the lyrics, and less obviously, their tonal centers. The first part contains the evocative opening chord followed by the quotation of Thoreau. The repetition of the chords following the quote is thus like the tolling of the Concord bell that Thoreau hears when he is in the woods. It is played quietly, as to show its distance. Ives alters the piano accompaniment to express the three textual points. The first point (growth) is found in this first section. It is expressed in a static vocal line and in the piano with contrasting linear movement in the treble and bass clefs. The lowest notes of the accompaniment move up stepwise in range from FF to A-flat, also suggesting growth. Around the word "seasons," the contrasting movement of the accompaniment repeats itself, but the patterns of notes decrease in length. Contrasting groups are played against each other, such as a five-note pattern against four, and the notes are never played at the same time, so the sense of reaching and growth continues until a B-major 7 chord, with major and minor thirds, is played to usher in the second part. Obviously the music is showing some distinction between growing and not growing given the static vocal line and its moving accompaniment. Perhaps this could symbolize visible growth versus inner growth of a person.

The second half of the song contains the last two points of the lyrics, beginning with "rapt in revery." During the second point of reverie, there is a more repetitive bass clef motive (eighth/eighth/quarter note) and a treble melody that has similar motion to the vocal line. The uniform movement in the accompaniment and the melody help to lull the listener into a relaxed trance, similar to that of contemplating nature. The hypnotic ostinato helps to create a state of "revery." Consistency and uniform motion shown through the movement suggests some form of harmony achieved by studying and living in nature. The bass part outlines a B-minor 7 chord,

with a missing F-sharp fifth.[119] Thoreau is "rapt in revery" because the bitonality shows the many complexities found in nature on which to mediate upon.

The piece ends on the third point, that of solitude, which is a logical conclusion for the programmatic content. According to the "Thoreau" chapter in *Essays Before a Sonata*, Ives describes Thoreau as possessing "freedom of the Night" after submitting to nature.[120] The melody remains on the same pitch, a^1, and the rhythmic durations lengthen to create the feeling of rest and calm. To musically express the quiet solitude of the night, the accompaniment ends on a soft, mostly B^7 chord, which is logical because there has been a B pedal tone throughout the second half. It would not be appropriate to end on a clear chord, given the "elusiveness" Ives attributes to Thoreau.[121] At the same time, the ambiguity is fitting with the atmosphere created by the rest of the tonal vagaries in the piece, showing continuity in a day by Walden Pond. The make-up of the chord is almost the same as the opening one, but most of the tonalities are a half-step lower at the latter chord – note the movement of the e^1 to d-sharp^1 and c-sharp^2 to b-sharp^1. It is written differently, but it has the same effect as being rolled. In some ways a circle back to the beginning has been made, showing the cyclical nature of a day. The song has moved from a B-flat pitch center to B-natural, so it is not a perfect circle because of the changes that result from personal discovery. By changing the accompaniment for the three main points of Ives' message about Thoreau's message, the piece achieves greater clarity.

The correspondence of how Ives musically conveys the main points of Thoreau's thoughts is necessary to understand, but what might be more important about "Thoreau" is what Ives chooses to incorporate as being representative of Thoreau's philosophy. The opening quote

[119] The use of the E-flat (enharmonic of D-sharp) in the melody obscures the minor harmony, sometimes making it sound major.
[120] Ives, "Essays Before a Sonata," 69.
[121] Ives, "Essays Before a Sonata," 58.

distilled from *Walden*'s "Sounds" ignores a lengthy section of the chapter that discusses modernity: namely, the manmade sounds. Ives interpretation rests solely on the universality of nature. Not only is the sound of the Concord bell heard, but also the railroad and the commerce it brings. Ives chose to ignore it, believing it was not important in comparison to Thoreau's larger message. The brief mention of the bells are to demonstrate how nature absorbs this human sound and uses it to highlight sublime aspects in nature, such as the universal quality of pine needles humming together. In Ives' own songs, though, when writing about nature he sometimes could not avoid the subject of modernity.

Aside from the very transcendental songs discussed above, many of Ives' songs have nature included in them, but not as exclusively as these two. For the songs where it is an exclusive subject, Ives draws from his own writing as well as other authors. Although nature is a very transcendental subject, the authors that Ives draws upon are distinctly un-transcendental in the literary canon.[122] In this tenet, he is very diverse in his lyric sources. The songs previously presented should not be seen as representing most of the nature songs. A reason why, generally, most of his nature songs seem to lack in passion or transcendental devotion is because Ives looks at the subject through a different window of time. Ives lived in a different era, one in which technology was drastically altering life. While Thoreau and Emerson offer some examples of the changing times, modernity does not firmly creep into their writing. For Ives, though, modernity is inescapable and his nature songs show this, especially those near the start of the *Songs* collection, a placement suggesting either their importance to Ives or their most recent date of composition.[123]

[122] Authors included are James Fenimore Cooper, Jr. for "Afterglow," Goethe for "Ilmenau," and Shelley for "Rough Wind."

[123] It is difficult to set an exact date on songs because of Ives' vast revisions throughout his life. Generally, though, the songs appear to be arranged in reverse chronological order from latest to earliest.

Ives not only comes to understand the changing modern world and its affect on the individual, as seen in political changes, but also in his view on nature. His song, "The New River" (Song 6) from 1921 is a telling example of Ives' look at modernity and nature. The lyrics describe the new, modern sounds that a river brings to the listener:

Down the river comes a noise!
It is not the voice of rolling waters.
It's only the sounds of man,
phonographs and gasoline,
dancing halls and tambourine;
Killed is the blare of the hunting horn.
The River Gods are gone.

Nature is no longer the place to escape society, as it was for the Transcendentalists, but rather it too has become polluted with modern society. The lyrics describe the new sounds of modern city life, "phonographs and gasoline, dancing halls and tambourine," that the river brings instead of its old sound of "rolling waters." The river was not noisy like these modern sounds, rather, it was personified as having a voice. Its voice was not killed, though. Instead, the horn, an allusion to the classical world, was killed, which seems to mean that the old world in which nature was a vehicle for transcendence has ended. The inclusion of gasoline shows how the water is physically polluted as well, and the water is not just a vehicle for spreading modern sounds. The specific mention of gasoline is important because, since it is extremely difficult to separate from water, Ives shows how permanent the effects of modernity are.

The tempo is marked "fast and rough" and the meter changes every few measures, but the quarter note always keeps the beat. The song begins and ends loudly with a brief quiet section towards the end. The accompaniment changes styles three times from short and pointy, to rhythmically disjointed, to quiet and slow getting fast at the end, to show a way of organizing elements: the river, the sounds of man, and the lament about the River Gods.

Ives uses his melody to describe the monotony of modernity. When the singer begins to describe the "sounds of man," the melody repeats itself, moving stepwise around a^1 to help make it sound repetitious, showing that no distinction is made between "phonographs and gasoline, dancing halls and tambourine." This serves to break up the song and distinguish the old, the first two accompaniment changes, and the new. By singing the same melodic shape Ives takes away any novelty these sounds might provide and shows how they are all the same.[124] Ives is careful to distinguish the horn noise as referencing a hunting horn, and not the car horn of the modern era. He breaks out of the repetitive melody into one that sounds like a horn call of fourths. Aspects of the melody also show the insensitivity of reality. Some of the accents fall on negative words, such as "not," "killed," and "blare" – negativity sticks out. The listener cannot feel relaxed about modernity because of the harsh quality of the words' delivery.

The aggressive opening of the accompaniment establishes the harshness of this reality in an effective way. Given the "fast and rough" marking, it truly has a grating, modern quality. This quality is effected by the staccatos in the accompaniment, and is heightened by the accents marked on certain melody notes, but not in any pattern (such as on the off-beats or downbeats). Even before the singer begins, the listener is uneasy and unsure of what is to happen, much like how Ives might have felt about the consequences of modernity. Many of the sixteenth-note patterns, broken up by eighth-note rhythms, played in the treble and bass clef are separated by a whole step and move in bitonal parallel motion together. The dissonance is sharpened due to the staccatos and fortissimo dynamics. This occurs most noticeably in the opening piano introduction.

[124] Ives uses a similar technique in Song 29, "The See'r," which tells of an old man who sits and watches the world "going by." He has the singer repeat "going by" ad nauseam by first repeating the word "going" on a chromatic descent, and then singing "going by" on a single note and repetitive rhythm. As with "The New River," the monotonous vocal line symbolizes the drab sameness that modern life offers.

As the song continues, other elements in the accompaniment add to the musical impression Ives has of modernity being rude and brash. Ives does this mostly through bitonality. Even in the off-beat chords underlying the singer's held note on "horn" are chords placed a whole step apart. For example, a B-major chord in the treble and a C-sharp major chord in the bass. Whereas in an earlier time the hunting horn would be a heraldic melody, expressed by the singer's line the measure before, now it becomes tainted and dissonant, once again showing the ill effects of contemporary society.

In the final part of the piece, the lament of the past, Ives connects the modernity to the end proclamation that "the River Gods are gone." Ives uses a similar melody to the "modern sounds" one, one in which there is an oscillating shape, only it is raised by a half-step. If it were to truly mimic the earlier melody, it would end on a-sharp[1], but since it ends on g-sharp[1], there is a sense of unfulfillment because a part of the past has been lost. This shows the relation of how modernity causes the old ways of nature to disappear. What Ives changes in the River Gods measure is the tempo and dynamic markings. It is no longer fast and loud, but slow and soft, as if one must speak with reverence towards the past and the way things used to be. The song does not end in quiet reminiscence, as it would suggest in the third to last measure because of the descrescendo to pianissimo, but plows ahead with the same force than it began with: fast, fortissimo tempo with accented notes. The memory of the past is shattered when the fast and loud accompaniment returns again, evoking the beginning of the piece and reminding the listener that the modern changes cannot be escaped. Ives does not lose himself in memory, but confronts the reality of his situation.

Ives cannot adhere strictly to the transcendental view of nature because he lived in a different time period where nature was forsaken and modern industrial life upheld. The horrors

of the Great War demonstrated to many artists that the modern world comes with its ills. The best example of this is from 1922 with T.S. Eliot's "The Waste Land." Illusive references fill this poem, such as referring to classical figures and quoting bits and pieces of literature, creating a cacophonous roar of different allusions. The impression created is similar to the rabble of modern life, like the music in "The New River." "The Waste Land" depicted water, but it was not life giving.[125] Ives' river is not life giving either. Both mediums express a cynical view of modernity and are products of their era.

Ives was not concerned about limiting himself to transcendental authors, as has been shown in the lack of exclusively using their philosophy, but was more concerned about topics. He obviously was interested in setting various topics of his own writing and did not firmly ascribe to setting only transcendental topics. If he only used those authors he would be furthering an agenda that did not fit with the diversity of his *Songs*. A transcendentalist inspiration was used for the *Concord Sonata*, but he did not want to focus on it exclusively in his future songs. His earlier songs, as well as his later songs, do not show a firm allegiance to the Transcendentalist authors either, but may be closer to the transcendental philosophy given the similarity of Songs 61 and 48 to transcendentalism versus the stark modern view of nature presented in Song 6.

The Transcendentalists' use of nature as a vehicle of transcendence did not fit well in the 1920s, which explains why Ives treats the subject differently and chose not to include many transcendental authors on the subject of nature. He sticks to the more conventional views about the beauty of nature, but its transcendental quality is largely overlooked. Nature is a broad subject and Ives did not believe it necessary to present only the Transcendentalists' view, which

[125] For example, at the end of section II, Eliot quotes Ophelia from *Hamlet*. Those lines were spoken before she drowns herself. More obvious, the title of section IV is "Death by Water." T.S. Eliot, "The Waste Land," in *The Waste Land and Other Poems* (New York: Harvest Books, 1962.), 27-46.

explains why there are songs about nature with lyrics from Milton and Shelley.[126] In fact, he could not only use the Transcendentalists' view of nature, as a means of transcendence, because nature was not the pure learning tool it had been for the Transcendentalists. Ives had to change the formerly transcendent role of nature into an ambiguous harbinger of modernity because he himself was not sure what the future role of nature would be in the modern man's life. He could not confidently predict nature as fulfilling the same needs for the modern man as it did for the Transcendentalists, so Ives could not fully endorse the transcendental view of nature without modern misgivings.

[126] The lyrics for those songs generally describe nature instead of discuss her powers to teach peace and incite meaning in one's life. They were not discussed because the issue of this study is to look at transcendentalism in Ives' songs.

Conclusion

When I first began my musings for this thesis, having read only Jan Swafford's biography on Ives, the first note I jotted down was "how transcendental is Ives?" From the start of my research I found little evidence to support that Ives was a transcendentalist composer. I was willing to overlook Ives' apparent lack of connection to the philosophy to see what the *music* conveyed. The most apparent use of transcendentalism is in the *Concord Sonata*. What the Transcendentalists themselves specifically had to say is more pertinent for this piano work, of which they are the explicit subject, rather than the rest of Ives' musical canon. The songs were turned to because their inclusion of a text provides a starting point for judging the content. I had to use the lyrics as a gauge for how traditionally transcendental a song was. Looking over the list of authors for the *114 Songs,* one might be struck by the lack of Transcendentalist authors, since technically only one out of the 114 have a transcendental author, although "Thoreau" is taken from his writings. The brief acknowledgment given to Emerson in the *Songs* further leads us to question the hold of the Transcendentalists on Ives. What is more important for the *114 Songs* is not strictly the authors, but is the ideals that the Transcendentalists nurtured which Ives has taken up.

As I began to sift through the songs and decide on the transcendental tenets to focus on, I realized I was conducting my analysis in the opposite manner than I had first intended. My original purpose was to look at the transcendental tenets as a composer trying to express the philosophy musically, to show Ives as a Transcendentalist. This method would be good for the *Concord Sonata*, where an explicit transcendental program was already laid out. During my research my methods changed, and I found it more effective to take the tenet and look at Ives through it. In this way I found how Ives treats transcendentalism.

The songs show how varied Ives' influences are within three main tenets: the individual, the past, and nature. Within the tenet of the individual, there are many different interpretations possible. In regards to the individual, Ives takes the self and places him in relation to the present, other people, history, etc., which shows the variety of roles and functions the individual must perform. One interpretation is Ives' socialist reworking of the individual in his song "The Majority," which opens the volume. The other political song, "Nov. 2, 1922," presented a dialogue between the individual and the group, trying to convince the country of the duty they had to their country. Using his unique musical language, Ives used bold tonalities and rhythms to musically separate the individual from the group. Ives' also examined the individual's duty to the group through "from 'Lincoln, the Great Commoner.'" The individual's role to preserve duty and honor to the self was seen as well in "Disclosure" and "Duty." Ives presents the listeners with specific examples of how to fulfill their obligation in the hope that more will take up the call to be responsible, not only to themselves but to the greater good.

In regards to the past, both Ives and the Transcendentalists looked to it for inspiration and sometimes hope during difficult times: for the Transcendentalists approaching the Civil War, and for Ives following the first World War. When examining songs that dealt with the past, many were guided by sound and memory of sound and songs. The influence of sounds was most clearly seen in "Remembrance." Musical sounds were shown as conjuring the past in "Down East" and "Memories." Ives even makes an example of when the musical past should not be repeated in "On the Counter." Ives took a transcendental ideal and put it in his own language. For Ives, music brought the past to life, whereas the Transcendentalists tried to recreate it in a way that helped the present.

In regards to nature, many of Ives' songs discuss that topic, but few address her role of teaching inner peace and strength that the Transcendentalists praised. Rather, Ives turned the transcendental vehicle into a portent of modernity. Given the existence of "Nature's Way," we know that Ives understood how the Transcendentalists viewed nature, especially her role as teacher. This idea was continued in the setting of "Thoreau." It is curious, though, that Ives chose to ignore the modern sounds Thoreau discusses in *Walden* when setting this song. By the time of his 1921 song "The New River," Ives had to confront the topic of modernity. In it, we see disdain for an old way of life that is no more because of modern changes. Ives cannot look at nature in the same way as the Transcendentalists because of the transformations of society brought about by new technology.

The songs overlap into different categories, which shows that Ives did not think of the transcendental tenets as singular items. The individual can achieve transcendence in nature and long for the past when times were simpler, for example. In "Disclosure," Ives sets the individual in a quasi-nature setting and reminiscences about past songs, which bring about the courage to be an individual. "Thoreau" intertwines the two tenets of nature and the individual. Each theme is not relegated to its own definition and execution.

Ives was, at heart, a composer, and the different types of song lyrics were crucial for him to maintain a diverse and interesting song collection. He could not limit himself to only transcendental writers or their ideas. His songs are a combination of his language and the language of others, drawing on authors such as Keats and Wordsworth that had no connection to the Transcendentalists. Ives was not exclusionist about his music. The *Songs* illuminate the diversity of Ives' interests because of their variety of sources and influences.

In the end, while discovering how Ives treated transcendentalism, we return to Ives the man. Ives took common transcendental tenets and personalized them, blending his personal life with that of his life as an artist. Ives' sense of duty led him to provide for his family regardless of how his composing went. Would Ives let so much duty creep into his songs about the individual if he did not possess such a quality? For the past, Ives tried to revive it in his own life when he bought a country home near his childhood dwellings. He went to the country to escape from Manhattan, but did this retreat into nature transform him as it did Thoreau? His lack of mind-altering experiences in nature may explain his ambivalence towards the subject.

It is difficult to express a transcendental concept through song without forming a personal connection for Ives, without separating the artist from the man. This can be seen in his tender references to family life in his songs about the past, amplified by the large number of songs found in the "family" category. Ives and his wife Harmony longed for a child, and ultimately had a daughter, and took great care to nurture their intimate family life. Similarly in the individual songs, Ives often exhibited those characteristics outside of his songs. His action-oriented stance of improving the quality of government stands out more than his songs about politics. I believe that Ives' actions as a man have a transcendental basis, and then these influential ideas were put into his songs, which explains their highly personal character. Ives' songs are not musical renderings of transcendental thought, but a window into how Ives' lived a transcendental life. Throughout this study I have tried to separate the artist from the individual creating the art. When all is looked at, I realize that to fully understand transcendentalism in Ives' songs, one must understand his personal impetus for taking the philosophy and modifying it to fit with his personal experiences.

Bibliography

Bellamann, Henry. "Charles Ives: The Man and His Music." *The Musical Quarterly* 19, no. 1 (Jan. 1933): 45-58.

Burkholder, J. Peter. *Charles Ives: The Ideas Behind the Music*. New Haven: Yale University Press, 1985.

Cowell, Henry and Sidney. *Charles Ives and His Music*. New York: Oxford University Press, 1955.

Dujmic, Dunja. "The Musical Transcendentalism of Charles Ives." *International Review of the Aesthetics and Sociology of Music* 2, no. 1 (June 1971): 89-95.

Eliot, T.S. "The Waste Land." In *The Waste Land and Other Poems*. New York: Harvest Books, 1962.

Emerson, Ralph Waldo. "Hymn: Sung at the Completion of the Concord Monument, April 19, 1836." In *Collected Poems and Translations*. Selected by Harold Bloom and Paul Kane. New York: The Library of America, 1994.

---. *Essays & Poems*. New York: The Library of America College Editions, 1996.

---. *Self-Reliance and Other Essays*. New York: Dover Publications, Inc., 1993.

Hertz, David Michael. *Angels of Reality: Emersonian Unfoldings in Wright, Stevens, and Ives*. Carbondale, IL: Southern Illinois University Press, 1993.

Hitchcock, H. Wiley. *Ives* London: Oxford University Press, 1977.

Ives, Charles. *114 Songs*. U.S.A.: The National Institute of Arts and Letters, 1975.

---. *Essays Before a Sonata, The Majority, and Other Writings*. Edited by Howard Boatwright. New York: W.W. Norton & Company, 1999.

---. *Memos*. Edited by John Kirkpatrick. New York: W.W. Norton & Company Inc., 1972.

Lowens, Irving. "Music and American Transcendentalism (1835-1850)." *Music and Musicians in Early America*. New York: W.W. Norton & Company, Inc., 1964.

Miller, Perry. *The Transcendentalists: An Anthology*. Cambridge: Harvard University Press, 1978.

Perry, Rosalie Sandra. *Charles Ives and the American Mind*. Kent: The Kent State University Press, 1974.

Robinson, David B. "Children of the Fire: Charles Ives on Emerson and Art." *American Literature* 48, no. 4 (Jan. 1977): 564-576.

Rosa, Alfred F. "Charles Ives: Music, Transcendentalism, and Politics." *The New England Quarterly* 44, no. 3 (Sept. 1971): 433-443.

Sherwood, Gayle. *Charles Ives: A Guide to Research*. New York: Routledge Music Bibliographies, 2002.

Swafford, Jan. *Charles Ives: A Life with Music*. New York: W.W. Norton & Company, 1998.

Thoreau, Henry D. *Walden and Resistance to Civil Government*. Edited by William Rossi. New York: W.W. Norton & Company, 1992.

Von Frank, Albert J. *The Trials of Anthony Burns*. Cambridge: Harvard University Press, 1999.